

HARRISON'S REPORTS

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A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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No. 1

HERE AND THERE

IN THE OCTOBER 26 ISSUE I discussed in these columns the matter of the Federal Admission Tax and its application to admission prices charged to students. I urged the industry to carry on an educational campaign to the end that the tax law might be amended to provide that the exemption from the tax should apply not only to children under twelve years of age, but also to all students, soldiers, sailors and young men of the C.C.C. camps.

In the November 9 issue I reproduced a letter addressed to the United States Internal Revenue Department, St. Paul, Minnesota, by Fred H. Strom, Executive Secretary of Allied Theatre Owners of the Northwest, taking up the fight to accomplish the purpose that I had outlined.

Since that time, Northwest Allied, through Mr. Strom, has carried on an intensive campaign to have the tax ruling on student admissions modified. The letters exchanged between Mr. Strom and the Treasury Department, both at Washington and at the St. Paul division, are too voluminous to reproduce in these columns, but they contain convincing arguments, which may bring about the results desired.

Northwest Allied has indicated also that, if the Commissioner of Internal Revenue should refuse to reverse his ruling, suit would be instituted to test the validity of the ruling. The exhibitors would then have a clearcut decision by the courts as to the application of the tax on student admissions, as well as on admissions of C.C.C. workers and of those in the military service of the country.

Some of the other regional organizations of Allied have joined in the work started by the Northwest regional, either by supplementing the protests of Mr. Strom, or by submitting to the Commissioner of Internal Revenue specific questions, the answers to which may lay the foundation for a court battle.

Of course it is difficult to predict the action that will be taken by the Tax Department. But one thing is certain, and that is the worthiness of the cause that has been undertaken. The exhibitors are trying to make available to the youth of the country, and to those in the military service, entertainment at the lowest possible cost. These young people have a definite need for entertainment at frequent intervals; in fact, during these depressing times the fulfillment of this need is essential to their well-being. Yet they don't have the means with which to buy the amount of entertainment they should have. To help them hurdle the obstacle of a fund shortage, the exhibitor has reduced the price of admission for them, and he insists that the government do its bit by exempting them from the Admission Tax.

The job that Northwest Allied has undertaken is by no means a job that affects only one locality; it is a matter of national concern, and if the Tax Department should refuse to reverse its ruling, the two other available avenues of attack should be followed without delay, namely, an appeal to the courts for a reversal of the ruling and an appeal to Congress for an amendment of the Tax Law.

Here is a cause that should be championed, not by only one group of exhibitors, but by an entire industry. It may be well to let Northwest Allied, the group that has taken the initiative, assume the leadership, but all groups should get behind the leader if they want to be assured that their efforts will prove successful.

* * *

ONE OF THE MOST COMPREHENSIVE surveys ever undertaken by an exhibitor organization has just been concluded by the Allied Information Department, and

the results have been embodied in its report issued on December 12, 1940, under the heading of "The Aid Analyst."

An introduction to the report says: "This report is the independent exhibitor's answer to the so-called 'national sales policies' which are proved to be non-existent; to the demands for higher film rentals, which are shown to be unnecessary; to the restriction of cancellation rights; and to the forcing of shorts, which is continuing unabated. Here in cold, accurate figures you will find the answers. It has been well said that knowledge is power. Put AID's report to work for you by comparing the national figures and your territorial figures with your own individual operation."

The report indicates that, despite efforts of the distributors to obtain higher rentals for the 1940-41 season than they received for their 1939-40 product, the majority of exhibitors bought their product either on the same terms as they bought for the previous season, or at better terms.

In 1935, HARRISON'S REPORTS, after making an extensive survey among exhibitors, published its findings in a pamphlet called "*Harrison's Digest*," which proved conclusively that "national sales policy" was nothing more than a phrase used by film salesmen to "bluff" some exhibitors into buying product at higher prices than the product warranted. It showed unbelievable differences in selling terms between theatres of almost identical location, size and requirements.

When the publication of *Harrison's Digest* was discontinued in 1938, the distributors apparently began to work the "national sales policy" gag again, and it took the AID survey to explode it once more.

The AID survey shows that, with the exception of Metro, the distributors in many instances made contracts for features all on flat rental terms, and, as the report states, "this disposes of the claim by the various companies that there is a national sales policy requiring the exhibitor to buy some pictures on percentage." Based upon the total number of contracts analyzed, the report shows that nationally 42% of the contracts were sold all-flat and 58% were sold with some percentage pictures.

Although this paper, by reason of its experience in compiling *Harrison's Digest*, was not surprised at the findings of the AID survey, it was gratified to note that "without exception exhibitors in organized territory paid a lower percentage of the gross for film than did exhibitors in non-organized territories. This also holds true when the buying of members of exhibitor organizations is compared with that of non-members in the same territory."

HARRISON'S REPORTS congratulates Allied on the great service it has rendered to exhibitors through the AID survey and report, and suggests that, for their own benefit, all exhibitors should cooperate with Allied in furnishing the information requested for future surveys. Only with such information can AID make its surveys comprehensive enough to be compelling, and only by having the AID reports based upon comprehensive surveys can the exhibitors use them to advantage in dealing with the film salesmen.

* * *

SIDNEY R. KENT, president, and Herman Wobber, general sales manager, of Twentieth Century-Fox are to be congratulated on the steps they have taken in preparation for entering upon the new selling methods under the Consent Decree. They have adopted the sensible attitude that the Decree is now an accomplished fact, and that so long as it remains the guiding rule for the distribution of motion

(Continued on last page)

"Flight Command" with Robert Taylor, Walter Pidgeon and Ruth Hussey

(MGM, January 3; time, 114 min.)

Very good entertainment! It is one of the most thrilling aviation pictures made, and realistic, too, since the United States Navy air force cooperated in the production. The subject matter is timely, for it shows the work and practice maneuvers done by the Navy in line with the defense program. One of the most exciting scenes is that in which four Navy planes, flying through a thick fog, are guided to the landing field by means of a mechanical device; and there are several other scenes, equally as exciting. The story offers plentiful human appeal and good romantic interest:—

The crack squadron at the San Diego Naval Air Station, known as the "Hell Cats," is headed by Walter Pidgeon; both he and his wife (Ruth Hussey) are extremely popular with the men. Pidgeon and his men are surprised when they learn that a vacant place in their squadron would be filled by a reserve from Pensacola, for they felt that their outfit was too tough for a cadet. Robert Taylor, the selected cadet, is overjoyed at his appointment, thinking that the "Hell Cats," as was their custom, had selected him. Permitted to join the squadron in machine gun practice, he tries so hard to be good that he runs into the target and puts the squadron out of the running. It is then that he learns that the "Hell Cats," had not asked for him. Shepherd Strudwick, Miss Hussey's brother, feels sorry for him, and gradually the others warm up to him. He works with Strudwick on a fog-landing device; one foggy night Strudwick, without permission, takes out a plane to test the apparatus. He crashes and is killed. Miss Hussey is heartbroken. Pidgeon comforts her; but he has to leave for Washington that night. She breaks down; Taylor tries to help her by taking her out. By the time Pidgeon returns, Miss Hussey is not sure of her love for him; she leaves him, promising to return when she felt she loved him again. The men in the squadron, thinking that Taylor was the cause of it, are furious; he, in turn, is disgusted at their accusation and hands in his resignation. Before it comes through, he joins the squadron in maneuvers. A plane from another squadron is lost at sea and the "Hell Cats" are sent out to locate it. They find it and are ready to return, when Pidgeon's plane springs a gas leak; he is forced down and crashes on a rocky island. Taylor goes after him, and flies him back in his plane, followed by the others. A heavy fog sets in; but, by means of the device, which Taylor had perfected, the men on the field guide them down safely. Pidgeon is rushed to the hospital. Miss Hussey returns, happy to be back with Pidgeon, who had recovered. The men of the squadron, realizing their mistake, plead with Taylor to remain; he agrees.

John Sutherland and Commander Harvey Haislip wrote the story, and Commander Haislip and Wells Root, the screen play; Frank Borzage directed it, and J. Walter Ruben produced it. In the cast are Paul Kelly, Red Skelton, Nat Pendleton, Dick Purcell, William Tannen, Addison Richards, and others.

Suitability, Class A.

"Dr. Kildare's Crisis" with Lionel Barrymore, Lew Ayres, Laraine Day, and Robert Young

(MGM, November 29; time, 74 min.)

If the pictures that are to follow in this series are as good as this one, there is no reason why the "Dr. Kildare" films should not continue for a long time. This time the subject matter deals with epilepsy; and the story is even more interesting than the others in the series and has stronger human appeal because the patient involved is the heroine's brother, whose illness affects his sister's future happiness. There is plentiful comedy to relieve the tension; most of the laughter is provoked by Lionel Barrymore, who terrorizes all the hospital workers by shouting at them. The romance is charming:—

Lew Ayres (Dr. Kildare) and his nurse fiancée (Laraine Day), who had been thwarted in their attempts to elope by Lionel Barrymore, Ayres' superior, because he wanted them to have a regular wedding at which he could be best man, make new plans. They are pleasantly surprised when Miss Day's brother (Robert Young), arrives in town. Young was all excited about a project he had in mind, which would require financing. Ayres promises to introduce him to a millionaire. But Ayres notices something strange about Young. Without telling Miss Day anything, he induces Young to undergo a test; at its conclusion he believes that Young was suffering from epilepsy. Ayres is determined to marry Miss Day, in spite of the fact that she, too, might be afflicted some day. But she finds out about

the diagnosis and refuses to marry Ayres. Barrymore takes a hand in the case; he discovers that the epilepsy had been brought on by a head injury and was not hereditary. Ayres operates on Young, who recovers. Ayres and Miss Day now look forward to their marriage with happiness.

Max Brand and Willis Goldbeck wrote the story, and Mr. Goldbeck and Harry Ruskin, the screen play; Harold Bucquet directed it. In the cast are Nat Pendleton, Walter Kingsford, Alma Kruger, Bobs Watson and others.

Suitability, Class A.

"The Case of the Black Parrot" with William Lundigan, Maris Wrixon, and Paul Cavanagh

(First National, January 11; time, 59 min.)

A fair program murder-mystery melodrama. The followers of stories of this type should enjoy it, for the villain's identity is not disclosed until the end. Since several persons are suspected, one's interest is held fairly well. The story is somewhat involved; but it moves at a pretty good pace and is worked out fairly well at the conclusion. The production values are good and the performances competent. There is a romance:—

Maris Wrixon and her uncle (Charles D. Waldron) arrive back home with an antique cabinet Waldron had bought in Europe. William Lundigan, a reporter, who had been a passenger on the same boat and had fallen in love with Miss Wrixon, realizes that there was some mystery attached to the cabinet. Mysterious things start happening: first, a strange man who had been waiting to see Waldron dies suddenly, after having touched the cabinet. Then Waldron himself dies in the same mysterious way. Two strange women become involved in the case, as does Paul Cavanagh, supposedly the son of the art dealer from whom Waldron had bought the cabinet. Eventually Miss Wrixon and Lundigan trap Cavanagh, and prove that he was a dangerous criminal who knew that valuable diamonds were hidden in the cabinet and who had been responsible for the death of the two men.

The plot was adapted from the play by Eleanor R. Belmont and Harriet Ford, and the novel by Burton E. Stevenson; Robert E. Kent wrote the screen play, Noel M. Smith was director, and William Jacobs, producer. Eddie Foy, Jr., Luli Deste, Joseph Crehan, and others are in the cast.

Not for children. Class B.

"She Couldn't Say No" with Roger Pryor, Eve Arden and Cliff Edwards

(First National, December 7; time, 62 min.)

Although Warner Bros. produced a picture in 1930 called "She Couldn't Say No," supposedly written by the same author who wrote the story for this picture, there is absolutely no similarity in the stories. This is just a program farce of minor importance, lacking in star names. It may fit a double-bill, where something light is needed as a second feature, for occasionally there are situations that provoke laughter. Theatres that cater to audiences who are not too exacting in their demands as long as a picture offers comedy may fare better with it than high class theatres:—

Roger Pryor, an unsuccessful young lawyer, and his sweetheart-secretary (Eve Arden), who, too, was a lawyer but who did not practice because of Pryor's objections to her having a career, are overjoyed when they finally get a case. Pryor is assigned to the job of inducing a wealthy eccentric farmer (Clem Bevans) to sell him his farm, which an aeroplane company wanted as a landing field. But Pryor is unable to see Bevans, who suspected everybody of being connected with a breach-of-promise suit that had been brought against him by his elderly fiancée. Cliff Edwards, Pryor's process server, finally obtains an interview with Bevans by pretending that he had once been sued for breach of promise and had won the case. He makes an appointment for Bevans to meet him at Pryor's office. The understanding was that if Pryor handled the case, he would receive as his fee the farm. But as luck would have it, Pryor was out of town, and so Miss Arden handles the case and leaves for the small town. When Pryor hears about it, he is enraged, for he thought Miss Arden was seeking a career for herself. Just to spite her, he decides to represent the plaintiff. The case is finally dismissed when the elderly couple decide to marry. Miss Arden receives the deed to the property, which she in turn hands over to Pryor. They are reconciled and decide to marry.

Benjamin M. Kaye wrote the story, and Earl Baldwin and Charles Grayson, the screen play; William Clemens directed it, and William Jacobs produced it. In the cast are Vera Lewis, Irving Bacon, Spencer Charters, and others.

Suitability, Class A.

**"Kitty Foyle" with Ginger Rogers,
Dennis Morgan and James Craig**

(RKO, December 27; time, 108 min.)

Very good! The picture stands very good chances at the box-office, first because of the wide popularity of the novel from which it was adapted, and, secondly, because of its own merits. The story is simple but realistic; it has deep human appeal; a stirring romance, and delightful comedy bits; moreover, the performances are excellent. There are a few situations that tug at one's heart-strings, and others that provoke hearty laughter. The story is told in flashback:—

On the night that Ginger Rogers had agreed to marry James Craig, a young doctor, she receives a visit from Dennis Morgan, her former husband. He tells her that, although he had remarried, he could not forget her, and that he had left his wife; his intention was to live in South America. He asks Miss Rogers to go with him. She promises to meet him at the dock. While packing, the picture of her past flashes in front of her. She remembers the day she had met Morgan, son of a wealthy, socially-prominent Philadelphia family; he had called on her father for help in writing an article. Learning that she was out of work, he had offered her a position in his magazine publishing firm. In a short time, they had fallen deeply in love with each other. But the magazine had failed and they had parted. When her father died, she had gone to New York. There she had met Craig, a young struggling doctor. But Morgan had found her, and induced her to marry him. Once back in Philadelphia with his family, she realized she did not fit in with them, and she had left. She and Morgan were divorced. Learning that he had become engaged to a society girl, she did not tell him that she was going to have a baby. She was grief-stricken when she learned that the baby had died at birth. She and Craig had become friends again; and she had finally accepted his marriage proposal. She stops packing, realizing suddenly that going away with Morgan would only mean unhappiness, even though she still loved him; and so she marries Craig, for she was fond of him and knew he was dependable.

The plot was adapted from the novel by Christopher Morley. Dalton Trumbo wrote the screen play, Sam Wood directed it, and Harry E. Edington produced it. In the cast are Eduardo Ciannelli, Ernest Cossart, Gladys Cooper, Odette Myrtil, Mary Treen, and others.

Not for children. Class B.

**"Behind the News" with Lloyd Nolan,
Frank Albertson and Doris Davenport**

(Republic, December 20; time, 74 min.)

This is a good program comedy-melodrama. It is a newspaper story, revolving around two reporters, one, cynical and hard, the other, new at the work and idealistic. Both Lloyd Nolan and Frank Albertson, as the two reporters, give good performances; as a matter of fact, due to their ability, one's attention is held throughout, for on occasion the action lags. The closing scenes are fairly exciting. There is a pleasant romance:—

Frank Albertson, on graduating from college, wins a scholarship entitling him to six month's work as a reporter on a certain newspaper. Robert Armstrong, the editor, assigns Albertson to Lloyd Nolan, ace reporter; he purposely did it, knowing that it would annoy Nolan. Albertson, who had always admired Nolan's work, feels unhappy when he realizes that Nolan had changed from an idealistic, forceful writer to a cynical reporter. Nolan tries to disillusion Albertson about newspaper work, but he clings to his ideals. While Nolan is off on a spree, a big story about an escaped criminal breaks; Albertson covers it, writes a story and sends it to the editor under Nolan's name. Nolan is grateful; and, since he had become fond of Albertson, decides to force him out of newspaper work, because he felt he was too decent to be in it. First, he gives him a misleading story, which Albertson turns in to Armstrong; Armstrong thinks that Albertson had tried to put something over on him, and is furious; but he cannot discharge him until the scholarship expired. Albertson accidentally learns that an innocent man had been framed on a murder charge; he tries to convince Nolan that they should work on it. At first, Nolan refuses to listen to him; but later he decides to follow up the clues. He and Albertson uncover the plot, and prove that the District Attorney himself was mixed up in the case. By this time, Albertson is considered a full-fledged reporter. And Nolan finally marries Doris Davenport, who had been patiently waiting for the event.

Dora Schary and Allen Rivkin wrote the story, and Isabel Dawn and Boyce DeGaw, the screen play; Joseph Santley directed it, and Robert North produced it. In the cast are Paul Harvey, Charles Halton, Eddie Conrad, and others.

Suitability, Class A.

**"Romance of the Rio Grande" with
Cesar Romero, Patricia Morison, Ricardo
Cortez and Lynne Roberts**

(Twentieth Century-Fox, January 17; time, 72 min.)

A fair addition to the "Cisco Kid" series. Although it lacks real thrilling action, such as fights and fast horseback riding, the performances are adequate and the story is fairly interesting. One is held in some suspense because of the hero's efforts to outwit the villain. As in the other "Cisco Kid" pictures, the comedy is handled by Chris-Pin Martin, whose efforts to steal are thwarted by the hero:—

Pedro deCordoba eagerly awaits the arrival of his grandson (Cesar Romero) from Spain, for he wanted to turn the ranch over to him and also to see him married to his ward (Patricia Morison). DeCordoba did not know that his own nephew (Ricardo Cortez) was at the head of cattle rustlers who had been stealing from his ranch, and that he and Miss Morison were sweethearts. Cortez instructs his men to kill Romero before he could reach the ranch. The "Cisco Kid" (also played by Romero), seeing the attempted murder, rushes to the man's help. He is amazed at their resemblance to each other. He leaves the man in the care of a friend, and then leaves for the ranch to take the grandson's place; he is welcomed there with open arms. In a short time, he finds out all about Cortez. He purposely arouses Cortez's jealousy by pretending to be in love with Miss Morison, when he really had fallen in love with Lynne Roberts, a friend of the family. In a quarrel that follows between Miss Morison and Cortez, they are both killed. Romero turns the ranch over to the rightful owner, who had recovered. He tells him everything, and suggests what he should say to Miss Roberts, so that she would suspect nothing.

Katherine F. Gerould wrote the story, and Harold Buchman and Samuel G. Engel, the screen play; Herbert I. Leeds directed it, and Sol M. Wurtzel produced it.

Not for children. Class B.

"Hudson's Bay" with Paul Muni

(Twentieth Century-Fox, January 3; time, 94 min.)

Fair. The picture lacks the excitement that one would expect in a story depicting the formation of the Hudson's Bay Company. Instead of action, the plot is developed by dialogue; moreover, more stress is placed on the personalities of the characters involved than on the story itself; for those reasons, the action lags. There are one or two situations that hold one in suspense, but those are not enough to hold the spectator's attention throughout. Another fault is the fact that Paul Muni's part requires him to talk with an accent, which becomes tiresome after a while. The love interest is mildly pleasant:—

Muni and Laird Cregar, two French-Canadian fur trappers, induce John Sutton, an English lord who had been banished from his country, to invest all his money in their scheme to trade for beaver pelts with the Indians at Hudson's Bay. Sutton accompanies them on the trip. They have great luck, returning to Montreal with 300,000 pelts. But the scheming governor, by invoking laws against them, takes the pelts away from them. Managing to escape with part of the furs, they leave for England, in hope of interesting the King (Vincent Price) in their idea of founding a Hudson's Bay Company, and at the same time of winning forgiveness for Sutton. Gene Tierney, Sutton's fiancée, is overjoyed at seeing him. Muni's ideas appeal to the King, and he permits the founding of the company. Sutton, Muni, and Cregar, supplied with ships and funds, prepare to go back to Hudson's Bay. Miss Tierney induces them to take her brother (Morton Lowry), hoping that the experience would make a man of him. By the time they reach the fort, the last outpost on the edge of the wilderness, Lowry rebels, refusing to go further. The three men leave; word soon comes to them that Lowry, by plying the Indians with liquor, had taken from them a great store of fur pelts. They rush back, and find that Lowry had incited the Indians to fight each other. The Indian chief insists on justice, informing Muni that the only way to bring peace to the countryside would be to execute Lowry. Despite Sutton's pleas, Muni does just that. They return to England with a fortune in furs; when the King learns of Lowry's death, he imprisons the three men. But when Muni tells the King that he had left word with the Indians not to deal with the English if he did not return, the King sets them free. Sutton marries Miss Tierney.

Lamar Trotti wrote the original screen play, Irving Pichel directed it, and Kenneth Macgowan produced it. In the cast are Virginia Field, Nigel Bruce, Robert Greig, Chief Thundercloud, and others.

Suitability, Class A.

pictures, both the seller and the buyer should abide by its terms and should do everything possible to make the best of it.

These men have announced that they intend to sell their product in full harmony with the letter and the spirit of the Decree. They will seek no loophole or shortcut nor try to evade any of its requirements, and although they concede that arbitration is a great thing for the industry, they will try to carry on their business in such a way as to satisfy each customer fully, and thus avoid the necessity for arbitration.

They place the responsibility for selling, not only pictures, but also a fair clearance, upon their salesmen, branch managers and division managers, and, as in the case of some of the other distributors, they will compel the field forces of the company, who are in direct contact with the exhibitors, to assume personally the full responsibility for any violations of the Decree.

Since they have decided to put this responsibility on the men in the field, they have, with commendable foresight, undertaken a system of education for these men concerning the requirements of the Decree. Letters of instruction have been sent to the field men by the general counsel of the company, who will also meet with them on personally conducted meetings at twelve of the exchanges, while other members of the legal staff will explain the Decree at the different branches throughout the country. Moreover, the general counsel is preparing a manual outlining and explaining the provisions of the Decree, copies of which will be placed in the hands of every salesman.

In his letter of instructions, the general counsel of Twentieth Century-Fox makes the significant statement that "if our job of selling is properly done, the clearance we sell should never have to be arbitrated."

It is to be hoped that the executives of the other distributors will assume the same kind of attitude, and will prepare their sales forces for the new order of things under the Decree.

With the distribution forces thus united in their desire to sell in accordance with the provisions of the Decree, and with the exhibitors, even those who had opposed the Decree, manifesting their intention to cooperate fully with the government in giving the Decree a fair trial, all branches of the industry should profit from the benefits that the new selling system may make possible.

* * *

THE EXECUTIVES OF several distributing companies have revealed a definite policy to place the responsibility for any future complaints by exhibitors directly on the shoulders of the film salesmen.

In the past, when the exhibitor made a complaint about some exceptionally harsh terms that had been imposed upon him by the salesman, or about the shorts, newsreels and trailers he had been compelled to buy in order to get the contract for features, the salesman would say that he had merely carried out the instructions of the home office; the home office would disclaim knowledge of any such instructions, and would say that either the salesman had acted on his own initiative, or the exhibitor was laboring under a complete illusion.

Now that the distributors announce publicly that they will not take any chances of being held in contempt of court under the Consent Decree for some sharp practice by a salesman, and that any salesman who tries to execute some neat little trick of his own conception will have to take the full responsibility for it, there should be few tricks pulled by the salesmen, for they will no longer be able to avoid the consequences of their actions by "passing the buck." Thanks to the Consent Decree, the selling of pictures should become a better and cleaner business than it has ever been.

A beneficial result should be obtained also in the production end of the business, for with the selling of pictures in groups of five, which no doubt will gradually change to the selling of pictures singly, the chief consideration in each sale will be the merit of the picture. To enable the salesmen to make sales, the studios will have to turn out good pictures. The men who produce such pictures will command high salaries, and the studios will be happy to pay them. The men who consistently produce product of inferior quality will become a drag on their employers, who will soon find it much too unprofitable to retain them on the pay-rolls.

To a far greater degree than most producers had ever thought possible will be the establishment of unit production, which this paper has advocated for years. The unit producer will be given complete charge of the pro-

duction of a picture. He will have to approve the story, the cast, the director and every move that may be required to turn out the finished product. And he alone will have to take the blame if the picture should turn out to be unsalable.

Placing the full responsibility for the product on the shoulders of the man who is actually in charge of the creation of that product will move him to exert all his efforts and to make use of all his talents in doing the work for which he is hired. It is amazing what a man of ability can accomplish when he is made to assume full responsibility for his conduct!

Don't be surprised to find better pictures coming out of Hollywood, and a happier relationship growing up between the buyer and the seller of those pictures.

* * *

HATS OFF TO Nicholas M. Schenck, president of Loews! He seems to have remembered the vehement protests of the exhibitors against motion picture stars appearing on radio programs.

Not so long ago the number of outstanding film actors and actresses on the radio's national hook-ups was appalling. While the exhibitor waited at the box-office for his patrons, the performers who were then starring on his screen were at the very same time giving those patrons a radio show free of charge.

Following a loud and sustained protest by exhibitors generally, the producer-distributors either curtailed or abandoned the practice of lending their stars to their competitor broadcasting companies, a practice that was destined to undermine seriously the picture business.

Recently, a sponsor who had been interested in a new MGM radio program was turned down by Nicholas M. Schenck. He refused to permit his studio forces to participate in the production of a new radio show, because such a show would be "against the best interests of the exhibitors."

In commending Mr. Schenck, **HARRISON'S REPORTS** wishes to add that such a show would be against the best interests of the entire motion picture industry, and that all the leaders of the industry should remain alert against any further attempts by the radio people to encroach upon the picture business.

PICTURES NOW IN PRODUCTION

Columbia

"**LONE WOLF TAKES A CHANCE**," with Warren William, Henry Wilcoxon, June Storey, and Eric Blore. The pictures in this series are usually pretty good program melodramas with comedy.

Metro-Goldwyn-Mayer

"**RAGE IN HEAVEN**," with Robert Montgomery, Ingrid Bergman, George Sanders, and Lucile Watson. No facts are available about the story, except that it is to be adapted from a story by James Hilton, who wrote "Good-bye Mr. Chips." The players mentioned are good, and so the picture may turn out good to very good.

Twentieth Century-Fox

"**SCOTLAND YARD**," appraised in the December 21 issue as "Uncensored."

United Artists

"**POT O'GOLD**," with James Stewart, Paulette Goddard, Horace Heidt and His Musical Knights, Dick Hogan, and Mary Gordon. This picture is to be produced by James Roosevelt's company. No facts are available about the story; but the cast is good.

Universal

"**BUCK PRIVATES**," with The Andrews Sisters, Bud Abbott and Lou Costello, Jane Frazee, Lee Bowman, Alan Curtis, and Leonard Elliott. This will probably be a comedy on army life. Exhibitors who have played "One Night in the Tropics" will be in a position to judge whether Abbott and Costello are drawing cards in their theatres. The cast looks pretty good; most likely the picture will turn out a pretty good comedy.

Warner-First National

"**MURDER ON THE SECOND FLOOR**," with Bruce Lester, Heather Angel, Paul Cavanaugh, Frieda Inescort, Mary Field and Miles Mander. The cast does not warrant more than a program rating for the picture.

HARRISON'S REPORTS

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No. 1

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Angels Over Broadway—Columbia (79 min.)	166	Glamour for Sale—Columbia (59 min.)	182
Ape, The—Monogram (62 min.)	175	God Gave Him a Dog—Paramount (See "Biscuit Eater")	62
Argentine Nights—Universal (73 min.)	146	Golden Fleecing, The—MGM (67 min.)	143
Arise My Love—Paramount (110 min.)	171	Golden Gloves—Paramount (68 min.)	127
Arizona—Columbia (126 min.)	194	Golden Trail—Monogram (52 min.)	Not Reviewed
Bad Man from Red Butte—Universal (58 min.)		Gold Rush Maisie—MGM (82 min.)	123
Bank Dick, The—Universal (71 min.)	198	Go West—MGM (80 min.)	202
Barnyard Follies—Republic (68 min.)	199	Grand Old 'Opry—Republic (67 min.)	111
Before I Hang—Columbia (62 min.)	163	Great Dictator, The—United Artists (125 min.)	170
Behind the Door—Columbia (See "Man With Nine Lives")	71	Great McGinty, The—Paramount (82 min.)	122
Bitter Sweet—MGM (93 min.)	191	Great Plane Robbery, The—Columbia (53 min.)	194
Black Diamonds—Universal (59 min.)	134	Great Profile, The—20th Century-Fox (71 min.)	154
Blackout—United Artists (81 min.)	190	Haunted Honeymoon—MGM (83 min.)	150
Blondie Has Servant Trouble—Columbia (70 min.)	122	Haunted House—Monogram (70 min.)	Not Reviewed
Blondie Plays Cupid—Columbia (68 min.)	178	He Stayed for Breakfast—Columbia (88 min.)	135
Boom Town—MGM (116 min.)	131	Hired Wife—Universal (95 min.)	150
Boys From Syracuse, The—Universal (73 min.)	114	Hit Parade of 1941—Republic (86 min.)	174
Boys of the City—Monogram (63 min.)	118	Howards of Virginia, The—Columbia (114 min.)	142
Brigham Young—20th Century-Fox (113 min.)	146	Hullabaloo—MGM (77 min.)	178
Calling All Husbands—Warner Bros. (63 min.)	155	I Love You Again—MGM (98 min.)	130
Captain Caution—United Artists (90 min.)	134	I Married Adventure—Columbia (78 min.)	139
Captain Is a Lady, The—MGM (65 min.)	107	I'm Nobody's Sweetheart Now—Universal (63 min.)	159
Carolina Moon—Republic (65 min.)	Not Reviewed	I'm Still Alive—RKO (72 min.)	155
Carson City Kid—Republic (57 min.)	Not Reviewed	I Want a Divorce—Paramount (92 min.)	150
Chad Hanna—20th Century-Fox (87 min.)	206	Jennie—20th Century-Fox (77 min.)	203
Chamber of Horrors—Monogram (79 min.)	127	Kid from Santa Fe—Monogram (50 min.)	Not Reviewed
Charlie Chan at the Wax Museum—20th Century-Fox (63 min.)	142	Kit Carson—United Artists (97 min.)	143
Charter Pilot—20th Century-Fox (70 min.)	195	Knute Rockne—All American—Warner Bros. (97m.)	162
Cherokee Strip—Paramount (86 min.)	182	Laddie—RKO (70 min.)	158
Christmas in July—Paramount (66 min.)	158	Ladies Must Live—First National (58 min.)	131
City for Conquest—Warner Bros. (104 min.)	154	Lady in Question, The—Columbia (81 min.)	135
Comin' Round the Mountain—Paramount (63 min.)	134	Lady with Red Hair—Warner Bros. (80 min.)	186
Comrade X—MGM (89 min.)	203	Land of Six Guns—Monogram (54 min.)	Not Reviewed
Cowboy from Sundown—Monogram (58m.)	Not Reviewed	Laughing at Danger—Monogram (61 min.)	126
Cross-Country Romance—RKO (68 min.)	107	Leatherpushers, The—Universal (63 min.)	147
Dance Girl Dance—RKO (88½ min.)	139	Let's Make Music—RKO (84 min.)	202
Dancing on a Dime—Paramount (74 min.)	167	Letter, The—First National (97 min.)	187
Dark Streets of Cairo—Universal (59 min.)	203	Li'l Abner—RKO (78 min.)	182
Devil's Pipeline, The—Universal (65 min.)	186	Little Men—RKO (83 min.)	199
Diamond Frontier—Universal (71 min.)	163	Little Nellie Kelly—MGM (98 min.)	186
Dispatch From Reuter's, A—Warner Bros. (89 min.)	174	Lone Wolf Keeps a Date, The—Columbia (65 min.)	203
Dr. Christian Meets the Women—RKO (66 min.)	111	Long Voyage Home, The—United Artists (103 min.)	167
Dr. Kildare Goes Home—MGM (78 min.)	150	Love Thy Neighbor—Paramount (81 min.)	207
Doomed to Die—Monogram (66 min.)	127	Lucky Partners—RKO (99 min.)	138
Down Argentine Way—20th Century-Fox (88 min.)	167	Man I Married, The—20th Century-Fox (77 min.)	118
Dreaming Out Loud—RKO (81 min.)	146	Man Who Talked Too Much, The—First National (74 min.)	107
Dulcy—MGM (73 min.)	163	Margie—Universal (59 min.)	162
Earl of Puddleston—Republic (66 min.)	138	Mark of Zorro, The—20th Century-Fox (93 min.)	178
East of the River—First National (72 min.)	179	Maryland—20th Century-Fox (90 min.)	111
Ellery Queen, Master Detective—Columbia (68 min.)	202	Meet the Missus—Republic (68 min.)	195
Escape—MGM (103 min.)	179	Meet the Wildcat—Universal (60½ min.)	175
Escape to Glory—Columbia (73 min.)	195	Melody and Moonlight—Republic (72 min.)	174
Fantasia—Walt Disney Productions (2½ hours)	191	Melody Ranch—Republic (83 min.)	190
Fargo Kid, The—RKO (63 min.)	187	Men Against the Sky—RKO (75 min.)	142
Father Is a Prince—First National (56 min.)	179	Mexican Spitfire Out West—RKO (76 min.)	175
Five Little Peppers in Trouble—Columbia (65 min.)	151	Michael Shayne, Private Detective—20th Century-Fox (76 min.)	206
Flowing Gold—Warner Bros. (80 min.)	138	Military Academy—Columbia (66 min.)	126
Foreign Correspondent—United Artists (120 min.)	134	Millionaires in Prison—RKO (63½ min.)	110
Four Mothers—Warner Bros. (86 min.)	206	Money and the Woman—Warner Bros. (66 min.)	138
Friendly Neighbors—Republic (67 min.)	183	Moon Over Burma—Paramount (75 min.)	171
Fugitive from a Prison Camp—Columbia (59 min.)	139	Mummy's Hand, The—Universal (67 min.)	151
Fugitive, The—Universal (76 min.)	115	Murder Over New York—20th Century-Fox (65m.)	203
Gallant Sons—MGM (75 min.)	191	My Love Came Back—Warner Bros. (84 min.)	106
Gauche Serenade—Republic (59 min.)	Not Reviewed	Mystery Sea Raider—Paramount (77 min.)	135
Gay Caballero, The—20th Century-Fox (57 min.)	159	New Moon—MGM (100 min.)	107
Gay Mrs. Trexcl, The—MGM (See "Susan and God")	95	Night at Earl Carroll's, A—Paramount (62 min.)	194
Girl from Avenue A—20th Century-Fox (73 min.)	130	Night Train—20th Century-Fox (92 min.)	163
Girl from God's Country—Republic (74 min.)	130	Nobody's Children—Columbia (65 min.)	182
Girl from Havana—Republic (67 min.)	147	No, No, Nanette—RKO (96 min.)	207

RKO Features

(1270 Sixth Ave., New York, N. Y.)

105	The Villain Still Pursued Her—Louise	Oct. 11
107	Laddie—Holt-Gilmore	Oct. 18
104	They Knew What They Wanted— Laughton-Lombard-Gargan	Oct. 25
109	Li'l Abner—Owen-Ray	Nov. 1
106	Too Many Girls—Carlson-Ball (reset)	Nov. 8
111	Mexican Spitfire Out West— Velez-Errol (reset)	Nov. 15
108	You'll Find Out—Kyser-Lorre-Karloff	Nov. 22
182	The Fargo Kid—Tim Holt (reset)	Dec. 6
114	No, No, Nanette—Neagle-Carlson	Dec. 20
112	Kitty Foyle—Rogers-Morgan	Dec. 27
113	Remedy for Riches—Hersholt-Hull	Dec. 29
161	Convoy—Clive Brook (78 min.)	Jan. 3
110	Little Men—Francis-Oakie (reset)	Jan. 10
115	Let's Make Music—Crosby-Rogers	Jan. 17

Twentieth Century-Fox Features

(444 W. 56th St., New York, N. Y.)

113	Down Argentine Way—Ameche-Grable	Oct. 11
114	Night Train—Lockwood-Harrison	Oct. 18
111	The Great Profile—Barrymore-Hughes	Oct. 25
117	The Mark of Zorro—Power-Darnell	Nov. 8
102	Street of Memories—Roberts-Kibbee	Nov. 15
119	Youth Will Be Served—Withers-Darwell	Nov. 22
120	Tin Pan Alley—Faye-Grable-Oakie-Payne	Nov. 29
118	Charter Pilot—Nolan-Bari-Whelan	Dec. 6
121	Murder over New York—Toler-Weaver	Dec. 13
122	Jennie—Gilmore-Henry	Dec. 20
123	Chad Hanna—Fonda-Lamour-Darnell	Dec. 27
115	Hudson's Bay—Muni-Field-Tierney	Jan. 3
124	Michael Shayne, Private Detective—Nolan	Jan. 10
125	Romance of the Rio Grande—Romero	Jan. 17
128	Tall, Dark and Handsome—Romero-Gilmore	Jan. 24
127	Girl in the News—Lockwood-Williams	Jan. 31

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Pastor	Hall—Lawson-Pilbeam	Sept. 13
The	Westerner—Cooper-Brennan-Davenport	Sept. 20
Long	Voyage Home—Payne-Mitchell	Nov. 22
Blackout	—Veidt-Hobson	Nov. 29
The	Thief of Bagdad—Veidt-Sabu	Dec. 25
The	Son of Monte Cristo—J. Bennett- Hayward (reset)	Jan. 1

Universal Features

(1250 Sixth Ave., New York, N. Y.)

5061	Ragtime Cowboy Joe—J. M. Brown (58m.)	Sept. 20
5020	The Mummy's Hand—Foran-Moran	Sept. 27
5001	Spring Parade—Durbin-Cummings	Sept. 27
5019	Diamond Frontier—McLaglen-Nagel	Oct. 4
5017	A Little Bit of Heaven—Jean-Stack	Oct. 11
5024	Slightly Tempted—Herbert-Moran (60m.)	Oct. 18
5062	Law and Order—J. M. Brown (57m.)	Oct. 18
5007	Seven Sinners—Dietrich-Wayne	Oct. 25
5036	I'm Nobody's Sweetheart Now—O'Keefe	Nov. 1
5052	The Devil's Pipeline—Arlen-Devine	Nov. 1
5021	Sandy Gets Her Man—Baby Sandy-Erwin	Nov. 8
5063	Pony Post—J. M. Brown (59 min.)	Nov. 8
5015	One Night in the Tropics—Jones-Kelly	Nov. 15
5023	Meet the Wildcat—Bellamy-Lindsay	Nov. 22
5048	Next Time We Love—reissue	Nov. 22
5010	The Bank Dick—Fields-Merkel	Nov. 29
5026	Margie—Brown-Grey	Dec. 6
5008	Trail of the Vigilantes—Tone (reset)	Dec. 13
5025	Give Us Wings—Halop-Ford	Dec. 20
	Invisible Woman—Barrymore-Howard (re.)	Dec. 27
	Where Did You Get That Girl?—Parrish- Quillan-Errol	Jan. 3
	Lucky Devils—Arlen-Devine	Jan. 3
	San Francisco Docks—Meredith-Hervey	Jan. 10
5064	Boss of Bullion City—J. M. Brown (59m.)	Jan. 10
	Six Lessons from Madame LaZonga— Velez-Errol	Jan. 17
	Back Street—Sullivan-Boyer	Jan. 24
	Meet the Chump—Hugh Herbert	Feb. 7
	Dark Streets of Cairo—Gurie-Byrd	Feb. 14
	Love at Last—Durbin-Stark	Feb. 21
	Mr. Dynamite—cast not set	Feb. 28

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

Beginning of 1940-41 Season

519	Calling All Husbands—Tobias-Truex	Sept. 7
506	City For Conquest—Cagney-Sheridan	Sept. 21
502	Knute Rockne—All American—O'Brien	Oct. 5
511	A Dispatch from Reuter's—Robinson-Best	Oct. 19
513	South of Suez—Brent-Marshall-Tobias	Nov. 16
512	Lady with Red Hair—Hopkins-Rains	Nov. 30
525	Here Comes the Navy—reissue	Dec. 21
503	Four Mothers—Lane Sisters-Page-Rains	Jan. 4

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

2901	The Mint—Washington Parade (10½m.)	Oct. 25
2702	Happy Holidays—Phantasies (6m.)	Oct. 25
2554	Islands of the West Indies—Tours (10m.)	Oct. 25
2752	Mouse Meets Lion—Fables (6½m.)	Oct. 25
2503	The Mad Hatter—Color Rhapsody (7m.)	Nov. 3
2973	Nice Work If You Can Do It—Cine. (9m.)	Nov. 8
2652	Community Sing No. 2—(11m.)	Nov. 8
2853	Screen Snapshots No. 3—(9½m.)	Nov. 22
2601	Take It or Leave It No. 1—Columbia Quiz (11½ min.)	Nov. 22
2555	Sojourn in Havana—Tours (9½m.)	Nov. 25
2802	Hunting Wild Deer—World of Sports (9½ min.)	Nov. 25
2504	Wise Owl—Color Rhapsody (7½m.)	Dec. 6
2902	U. S. Military Academy (West Point)— Washington Parade (10½ min.) (reset)	Dec. 13
2653	Community Sing No. 3—(11m.)	Dec. 13
2753	Punch and Judy—Fables (6½m.)	Dec. 13
2556	Beautiful British Columbia—Tours (10½m.)	Dec. 20
2974	Unusual Crafts—Cinescope (9m.)	Dec. 25
2602	Take It or Leave It No. 2—Quiz (11½m.)	Dec. 25
2951	Magic City—New York Parades	Dec. 25
2854	Screen Snapshots No. 4	Dec. 27
2803	Ali The Giant Killer—World of Sport	Dec. 27
2654	Community Sing No. 4	Jan. 1
2975	Ocean Trails—Cinescope	Jan. 3
2903	Naval Academy—Washington Parade	Jan. 3
2505	A Helping Paw—Color Rhapsody (7m.)	Jan. 7
2557	From Singapore to Hongkong—Tours	Jan. 10
2804	Splits, Spares and Strikes—World of Sport	Jan. 10
2855	Screen Snapshots No. 5	Feb. 2
2703	Little Theatre (Wallflower)— Phantasies (reset)	Feb. 7
2754	Streamline Donkey—Fables	Feb. 7

Columbia—Two Reels

1939-40 Season

1193	The Arsenal of Revolt—Dick No. 13 (17m.)	Oct. 11
1194	Holding the Fort—Dick No. 14 (17m.)	Oct. 18
1195	The Deadwood Express—Dick No. 15 (18m.)	Oct. 25
1121	Prison Bars Beckon—Green Archer No. 1 (31½ min.)	Oct. 25
1122	The Face at the Window—Archer No. 2 (21 min.)	Nov. 1
1123	The Devil's Dictograph—Archer No. 3 (18½ min.)	Nov. 8
1124	Vanishing Jewels—Archer No. 4 (19m.)	Nov. 15
1125	The Fatal Spark—Archer No. 5 (19m.)	Nov. 22
1126	The Necklace of Treachery—Archer No. 6 (21 min.)	Nov. 29
1127	The Secret Passage—Archer No. 7 (17½m.)	Dec. 6
1128	Garr Castle Is Robbed—Archer No. 8 (21½ min.)	Dec. 13
1129	The Mirror of Treachery—Archer No. 9 (18 min.)	Dec. 20
1130	The Dagger That Failed—Archer No. 10 (20 min.)	Dec. 27
1131	The Flaming Arrow—Archer No. 11 (19m.)	Jan. 3
1132	The Devil Dogs—Archer No. 12 (19½m.)	Jan. 10
1133	The Deceiving Microphone—Archer No. 13	Jan. 17
1134	End of Hope—Archer No. 14	Jan. 24
1135	Green Archer Exposed—Archer No. 15	Jan. 31

(End of 1939-40 Season)

1940-41 Season

2403	Cuckoo Cavaliers—Stooge (17½m.)	Nov. 15
2425	Blondes and Blunders—Catlett (16m.)	Dec. 13
2426	His Ex Marks the Spot—Keaton (18m.)	Dec. 13
2404	Boobs in Arms—Stooge (18m.)	Dec. 27
2427	The Watchman Takes a Wife—Clyde	Jan. 10

Metro-Goldwyn-Mayer—One Reel

1939-40 Season

W-94 Gallopin' Gals—cartoons (7m.)Oct. 26
K-128 Dreams—Passing Parade (10m.)Nov. 16
(End of 1939-40 Season)

1940-41 Season

T-213 Old New Mexico—Traveltalks (9m.)Oct. 26
C-293 Goin' Fishin'—Our Gang (10m.)Oct. 26
M-231 Rodeo Dough—Miniatures (10m.)Nov. 9
T-214 Beautiful Bali—Traveltalks (9m.)Nov. 23
W-241 The Lonesome Stranger—cartoons (9m.)Nov. 23
C-294 Kiddie Kure—Our Gang (11m.)Nov. 23
S-262 Wedding Bills—Pete Smith (10m.)Nov. 30
K-281 American Spoken Here—Pass. Par. (11m.)Nov. 30
S-263 Sea For Yourself—Pete SmithDec. 21
T-215 Old New Orleans—Traveltalks (9m.)Dec. 21
M-232 The Great Meddler—MiniaturesDec. 21
W-242 Mrs. Ladybug—cartoonsDec. 21
T-216 Mediterranean Ports of Call—Traveltalks.....Jan. 4

Metro-Goldwyn-Mayer—Two Reels

Beginning of 1940-41 Season

P-201 Eyes of the Navy—Crime Doesn't Pay
(20 min.)Oct. 26
P-202 You, The People—Crime Doesn't Pay
(21 min.)Nov. 30

Paramount—One Reel

V0-1 Nature's Nursery—Paragraphic (9½m.) ...Oct. 11
E0-2 My Pop, My Pop—Popeye (6½m.)Oct. 18
A0-2 Listen to Larry—Headliner (9½m.)Oct. 15
H0-2 Sneak, Snoop and Snitch—cartoon (6m.) ...Oct. 25
R0-3 Motorcycle Stunting—Sportlight (9½m.)...Nov. 1
J0-2 Popular Science No. 2—(10m.)Nov. 1
S0-1 The Trouble with Husbands—
Benchley (10½ min.)Nov. 8
M0-1 River Thames—Yesterday—Journeys
(9½ min.)Nov. 8
G0-2 The Constable—cartoon (7m.)Nov. 15
E0-3 With Poopdeck Pappy—Popeye (6m.)Nov. 15
V0-2 Seeing Is Believing—Paragraphic (10½m.)...Nov. 22
L0-2 Unusual Occupations No. 2—(10m.)Nov. 29
H0-3 Mommy Loves Puppy—cartoon (6m.)Nov. 29
R0-4 Marine Round-Up—Sportlight (9m.)Dec. 6
E0-4 Popeye Presents Eugene, The Jeep—
Popeye cartoon (6 min.)Dec. 13
A0-3 Johnny Messner and His Orchestra—
Headliner (10 min.)Dec. 13
H0-4 Bring Himself Back Alive—cartoon (6m.)...Dec. 20
J0-3 Popular Science No. 3Dec. 20
M0-2 The Sacred Ganges—JourneysDec. 27
V0-3 Breezy Little Bears—Paragraphic (10m.)...Dec. 27
G0-3 All's Well—cartoonJan. 3
E0-5 Problem Pappy—Popeye (6m.)Jan. 10
R0-5 Feminine Fitness—Sportlight (9m.)Jan. 10
U0-1 Western Daze—Madcap ModelsJan. 17
M0-3 Indian Temples—JourneysJan. 24
S0-2 Waiting for Baby—BenchleyJan. 24

RKO—One Reel

1939-40 Season

04113 Goofy's Glider—Disney (8m.)Nov. 1
04114 Fire Chief—Disney (8m.)Nov. 22
04115 Pantry Pirate—Disney (8m.)Dec. 27
04116 Timber—Disney (8m.)Jan. 10
04117 Pluto's Playmate—DisneyJan. 24
04118 Little Whirlwind—DisneyFeb. 14
(End of 1939-40 Season)

1940-41 Season

14403 Picture People No. 3—(10m.)Nov. 8
14304 Snow Fun—Sportscope (9m.)Nov. 22
14204 Information Please No. 4—(11m.)Nov. 29
14404 Picture People No. 4—(10m.)Dec. 6
14305 Snow Evils—Sportscope (9m.)Dec. 20
14205 Information Please No. 5—(11m.)Dec. 27

RKO—Two Reels

13501 Bar Buckaroos—Ray Whitley (16m.)Nov. 8
13104 March of Time No. 4—(19m.)Nov. 22
13702 Tattle Television—Errol (19m.)Nov. 29
13403 Drafted in the Depot—Kennedy (19m.)Dec. 20
13105 March of Time No. 5—(19m.)Dec. 20
13703 The Fired Man—Errol (20m.)Jan. 10
13502 Prairie Spoons—Whitley (13m.)Jan. 31

Twentieth Century-Fox—One Reel

1502 Touchdown Demons—Terry-Toon (7m.) ..Sept. 20
1601 Acquitted by the Sea—Ripley (10m.)Sept. 27
1553 How Wet Was My Ocean—T.-Toon (7m.)...Oct. 4
1201 Midget Motor Mania—Adv. News
Cameraman (8 min.) (reset)Oct. 11
1503 Happy Haunting Grounds—T.-Toon (7m.)...Oct. 18
1103 Isle of Mystery—Father Hubbard (10m.)...Oct. 25
1554 Landing of the Pilgrims—T.-Toon (7m.) ..Nov. 1
1302 Lure of the Trout—Sports (9m.) (reset) ...Nov. 8
1504 The Magic Pencil—Terry-Toon (7m.)Nov. 15
1104 Old Dominion State—L. Thomas (10m.) ...Nov. 22
1555 Plane Goofy—Terry-Toon (7m.)Nov. 29
1303 Bowling for Strikes—Sports. (8m.) (reset).Dec. 6
1505 The Snow Man—Terry-Toon (7m.)Dec. 13
1105 Spotlight on Indo China—Thomas (9m.) ...Dec. 20
1556 The Temperamental Lion—T.-Toon (7m.)...Dec. 27
1304 The Rodeo Goes to Town—Sports (10m.)...Jan. 3
1506 What a Little Sneeze Will Do—T.-T. (7m.)...Jan. 10
1202 Training Police Horses—Adv. News Cam.....Jan. 17
1507 Hairless Hector—Terry-ToonJan. 24
1203 The Modern Highway—Adv. News Cam.....Jan. 31
1557 Mississippi Swing—Terry-ToonFeb. 7
(1402 "The Tale of Butch the Parrot," listed in the last
Index as a December 6 release, has been postponed to Feb-
ruary 28.)

Universal—One Reel

5353 Going Places #83—(9m.)Nov. 11
5243 Knock-Knock—Lantz cartoon (7m.)Nov. 25
5374 Stranger Than Fiction #84—(9m.)Dec. 2
5354 Going Places #84—(9m.)Dec. 23
5244 Syncopated Sioux—Lantz cartoonDec. 30
5375 Stranger Than Fiction #85—(9m.)Jan. 1
5355 Going Places #85—(9m.)Jan. 20
5245 Not Yet Titled—cartoonJan. 27

Universal—Two Reels

5683 Human Dynamite—G-Men No. 3 (19m.)Oct. 15
5684 Blazing Danger—G-Men No. 4 (18m.)Oct. 22
5222 Congamania—musical (17m.)Oct. 23
5685 Trapped by Traitors—G-Men No. 5 (20m.)...Oct. 29
5686 Traitors' Treachery—G-Men No. 6 (22m.)...Nov. 5
5687 Flaming Death—G-Men No. 7 (19m.)Nov. 12
5688 Hurl'd Through Space—G-M. No. 8 (18m.)...Nov. 19
5689 The Plunge of Peril—G-Men No. 9 (20m.)...Nov. 26
5223 Torrid Tempos—musical (18m.)Nov. 27
5690 The Toll of Treason—G-Men No. 10 (18m.)...Dec. 3
5691 Descending Doom—G-Men No. 11 (21m.)...Dec. 10
5692 The Power of Patriotism—G-Men No. 12
(19 min.)Dec. 17
5781 Flaming Havoc—Green Hornet Strikes
Again No. 1 (20 min.)Dec. 24
5224 Ticked Pinky—musical (17m.)Dec. 25
5782 The Plunge of Peril—Hornet No. 2 (21m.)...Dec. 31
5783 The Avenging Heavens—Hornet No. 3
(21 min.)Jan. 7
5784 A Night of Terror—Hornet No. 4 (18m.)...Jan. 14
5785 Shattering Doom—Hornet No. 5 (18m.) ...Jan. 21
Beat Me, Daddy Eight to the Bar—
musical (17 min.)Jan. 22
5786 The Fatal Flash—Hornet No. 6 (21m.)Jan. 28

Vitaphone—One Reel

6706 Bedtime for Sniffles—Mer. Mel. (8m.)Nov. 23
6403 Diary of a Racing Pigeon—Sports Parade
(9½ min.)Nov. 23
6604 Porky's Hired Hand—L. Tunes (7m.)Nov. 30
6505 Henry Busse & Orch.—Mel. Mast. (9½m.)...Nov. 30
6707 Of Fox and Hounds—Mer. Melodies (9m.)...Dec. 7
6303 Mexican Jumping Beans—Novelties (9½m.)...Dec. 7
6605 Timid Toreador—Looney Tunes (6m.)Dec. 21
6708 Shop, Look and Listen—Mer. Mel. (8m.) ...Dec. 21
6709 Elmer's Pet Rabbit—Mer. Mel. (7½m.)Jan. 4
6504 Skinny Ennis & Orch.—Mel. Mast. (9m.) ...Jan. 4
6606 Porky's Snooze Reel—L. TunesJan. 11
6404 California Thoroughbreds—Sports. (10m.) ...Jan. 11
6710 The Fighting 69½—Merrie MelodiesJan. 18

Vitaphone—Two Reels

6202 Alice in Movieland—(Ed Sullivan's
Hollywood)—Bway. Brevities (21 min.)...Nov. 16
6002 March on Marines—Technicolor (19m.) ...Dec. 14
6203 Love's Intrigue—Bway. Brevities (18m.) ...Dec. 28
6204 Dog in the Orchard—Bway. BrevitiesJan. 25

NEWSWEEKLY NEW YORK RELEASE DATES

Paramount News

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37 SaturdayJan. 4
38 Wednesday ...Jan. 8
39 SaturdayJan. 11
40 Wednesday ...Jan. 15
41 SaturdayJan. 18
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43 SaturdayJan. 25
44 Wednesday ...Jan. 29
45 SaturdayFeb. 1
46 Wednesday ...Feb. 5
47 SaturdayFeb. 8
48 Wednesday ...Feb. 12

Pathe News

15236 Wed. (E.)...Jan. 1
15137 Sat. (O.)...Jas. 4
15238 Wed. (E.)...Jan. 8
15139 Sat. (O.)...Jan. 11
15240 Wed. (E.)...Jan. 15
15141 Sat. (O.)...Jan. 18
15242 Wed. (E.)...Jan. 22
15143 Sat. (O.)...Jan. 25
15244 Wed. (E.)...Jan. 29
15145 Sat. (O.)...Feb. 1
15246 Wed. (E.)...Feb. 5
15147 Sat. (O.)...Feb. 8
15248 Wed. (E.)...Feb. 12

Universal

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Metrotone News

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A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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SATURDAY, JANUARY 11, 1941

No. 2

HERE AND THERE

WRITING FOR THE Sunday, December 29, 1940, issue of the *New York Times*, Mr. Thomas M. Pryor called attention to "some of the things which might conceivably be regarded as among the year's highlights:

"Obviously the unkindest cut of all was Samuel Goldwyn's frank confession in a national magazine that Hollywood was 'sick' and that there apparently wasn't a doctor in the house. This was regarded as heresy by most of his fellow-producers who only two years before had poured a million dollars into an all-industry campaign to convince an apathetic public that 'motion pictures are your greatest entertainment.' ***

"But the most embarrassing (to Hollywood) aspect of the Gallup survey was the disclosure that only 54,000,000 people went to the movies weekly, whereas for years Mr. Will Hays had been saying that the number was 85,000,000. There was considerable controversy over that point, since the poll was made in the middle of the Summer, when business is admittedly off, but nobody could explain how that 85,000,000 figure came into being. We read in the trade papers that a Hays office spokesman said the industry got it from the Department of Commerce, but that agency had a handy explanation, too; it got the figure from the Hays office. So there!"

Regardless of who invented the figure of 85,000,000, the fact is that millions of former movie patrons stay away from the theatres week after week. They have no prejudice against the theatres—on the contrary, they enjoy the atmosphere and the comfort of the movie house. Moreover, although they may not be convinced that motion pictures are their greatest entertainment, they have found that motion pictures can sometimes be their greatest entertainment. Yet they do not go to the movies except on rare occasions.

Such a condition may warrant the assertion that the industry is "sick," but it does not warrant the statement that there isn't a doctor in the house, for the doctor who can cure the sickness complained of has always been available. The trouble is that the industry has failed to call upon him often enough. The doctor I refer to is represented, as you have no doubt guessed, by good pictures.

If any one doubts that good pictures will still make people fight one another to get into the theatres, he need only see the newsreel shots of the crowds at the Radio City Music Hall where "Philadelphia Story" is playing, and he will, I am sure, change his opinion. To get into that theatre patrons stood four abreast in a line going completely around an entire city block, and the police reserves had to be called to handle the overflow crowds that could not get into the line and were therefore interfering with traffic.

With an indication, such as this one, that the public will patronize good pictures, and with the assurance that the production of a greater number than ever of such pictures will be inevitable in the new order of things under the Consent Decree, the industry may with justification look forward to a healthy, prosperous era.

THE FIRST EFFECTS OF THE Consent Decree have begun to be felt: four of the five consenting distributors have already announced that they plan to add anywhere from two hundred to two hundred and fifty salesmen to their staffs and it is expected that Paramount, which is not yet ready to make the announcement, will add another

sixty or so, bringing the total to approximately three hundred salesmen. In other words, three hundred new men will be taken from the roll of the unemployed and given remunerative jobs.

The fact that most of the additions will be merely promotions from other jobs within the organizations does not alter the situation—new men will have to be hired to take the jobs of those that have been promoted, a healthy condition in any industry.

HARRISON'S REPORTS admits that the Consent Decree is lopsided—that it does not give the independent exhibitors one-half of what they expected to receive; but lopsided was also the NRA Code, yet under it the independent exhibitors received benefits that they were not able to get before the adoption of the Code, nor after the NRA had been outlawed. For instance: in a large number of cases the Code Authority found that the circuit theatre had bought more pictures than it required. In such cases, the Code Authority compelled that theatre to let its competing theatre have a number of pictures. Such a thing had never been heard of, except perhaps in cases where the wronged exhibitor had resorted to the courts for relief.

Likewise, under the Consent Decree, the independent exhibitors may not get all the relief they need, but they will get some relief, the extent of which will depend on whether they belong to an exhibitor organization or not, and to what kind.

Allied has already announced that it will act as a sort of Clearing House for complaints from its members, so long as such complaints are based upon actual experiences. With Allied as a sentinel, the complainants are sure to receive the attention their complaints deserve, and, as Abram F. Myers, its general counsel, has aptly said, through National Allied "the full scope and national character of the violations can be pointed out."

"LAND OF LIBERTY" WAS ORIGINALLY a motion picture that ran approximately two hours and ten minutes, and represented a cavalcade of American history from Colonial days to the present time, all the scenes having been taken from feature pictures that had previously been produced by the major companies.

In order that the motion picture industry might do its part in the present war emergency, this picture has been edited so that it will run approximately 90 minutes, and will be distributed by Metro. The distributor will be allowed only a nominal sum, far below the actual cost of distribution, and the net proceeds will be donated to war emergency welfare work.

The reports are that the picture is great, not only because of its artistic value, but also because of its tendency to inspire patriotism and love of country. As Mr. Nate Yamins, former president of National Allied has said: "My opinion is that the picture is beautiful and that it is something that every exhibitor ought to show and that every true American ought to see."

Mr. W. F. Rodgers of Metro has said of the picture: "We are releasing it as a regularly released picture and will designate it according to grosses established at its test engagements *** and if the designation given is too low we ask your cooperation in voluntarily increasing the rental, and by the same line of reasoning if its designation is higher than its results justify, and you have lost money, we will gladly redesignate it in a lower bracket. The support

(Continued on last page)

"Pride of the Bowery" with Leo Gorcey and Bobby Jordan

(Monogram, December 16; time, 63 min.)

Fair program entertainment; its appeal should be directed particularly to the younger trade. Although the story is thin, it moves at a pretty good pace, alternating between comedy and action. Most of the laughter is provoked by the toughness of Leo Gorcey, who imagines himself to be an expert fighter. He wins one's sympathy towards the end, when he tries to shield another young boy who had committed a theft. The fight scenes are fair:—

Gorcey wants to be a fighter; his friend (Bobby Jordan), realizing that he could not train in the tenement section where they lived and knowing that they could not afford to go to a camp, enrolls himself, Gorcey and three other friends in a C.C.C. Camp. He leads Gorcey to believe that he was taking him to a training camp. When Gorcey arrives, he acts tough; but he soon finds out that he was at a C.C.C. Camp, and, although he resents it at first, he calms down. He picks an argument with a supervisor, who suggests that they fight it out in the ring. Gorcey loses, and refuses to shake hands. For that reason, all the boys decide not to talk to him. One of the boys whom Gorcey had befriended tearfully confesses to him that he had stolen \$100 from the commander's office. Gorcey enters a professional fight to earn the \$100 so as to replace it. He is caught trying to put the money back. Instead of telling the truth, he takes the blame himself and prepares to leave camp. But Jordan, knowing that Gorcey would not do anything dishonest, forces the thief to confess. Gorcey is congratulated by all the boys.

Steven Clensos wrote the story, and George Plympton, the screen play; Joseph H. Lewis directed it, and Sam Katzman produced it. In the cast are Donald Haines, Carlton Young, Sunshine Sammy, and others.

Suitability, Class A.

"Where Did You Get That Girl?" with Helen Parrish, Charles Lang and Eddie Quillan

(Universal, January 3; time, 65 min.)

A fair program comedy with music. Its appeal should be directed mostly to young folk who enjoy swing music, for that is the picture's main attraction. Adult audiences who do not enjoy music of that type may find the picture, even though the action is breezy, slightly tiresome, since the story is thin and far-fetched. There are a few fair comedy situations and a romance:—

Helen Parrish, a singer, induces Charles Lang, a composer of classical music, to permit Eddie Quillan, a musician, to change his music to swing tempo, for she felt that was the only way he could gain recognition. Quillan and his band of youthful players, composed of neighborhood friends, practice on instruments loaned to them by Leon Errol, pawnshop owner. Being without funds, the boys and Miss Parrish secretly enter a recording studio at night; their purpose was to make a record to use for audition purposes. Just as the record is finished, they hear an explosion and on rushing out find that the safe had been blown open by crooks. They are so frightened that they run away without taking the record. Through an error, thousands of copies of the record are made by the recording firm. Since they did not know who made it, they label it as "The Mystery Band." The records sell very well. But Quillan and Miss Parrish realize that they could not identify themselves as "The Mystery Band," for it would mean arrest, since the police were looking for them in connection with the robbery. The crooks are finally caught and confess. This leaves the way clear for the band to come forward and identify themselves; they receive contracts from the radio and recording companies. Lang and Miss Parrish are united.

Jay Dratler wrote the story, and he, Paul Franklin, and Stanley C. Rubin, the screen play; Arthur Lubin directed it, and Joseph G. Sanford produced it. In the cast are Franklin Pangborn, Stanley Fields, Tom Dugan, and others.

Suitability, Class A.

"This Thing Called Love" with Rosalind Russell and Melvyn Douglas

(Columbia, January 2; time, 98 min.)

This sex comedy is strictly for the adult trade. In spite of the fact that the story is thin, it is, for the most part, extremely amusing, mainly because of the excellent performances by the competent cast. The plot is risqué; as a matter of fact some of the scenes are unusually daring. But there is no doubt that it will keep adult audiences chuckling throughout; moreover, the picture is pleasing to the eye, for it has been given a lavish production and the women wear fashionable clothes:—

Rosalind Russell, a business executive, informs Melvyn Douglas, her fiance, that if he wanted to marry her he would have to follow her ideas—that for the first three months of their marriage they were to be husband and wife in name only. She felt that in that way they would learn to know each other better. Douglas agrees to it only because he felt he could break down her determination. They are married; despite his efforts to charm her, he cannot make her change her mind. Her sister finally convinces her that she was doing the wrong thing. Just when Miss Russell is ready to succumb, Douglas develops a case of oak poisoning and has to go to a hospital. Many complications arise because of the fact that a woman was mixed up in the case. Miss Russell is all set to go to Reno for a divorce. But Douglas recovers and, after explanations, they are finally reconciled.

The plot was adapted from the play by Edwin Burke. George Seaton, Ken Englund, and P. J. Wolfson wrote the screen play, Alexander Hall directed it, and William Perlberg produced it. In the cast are Binnie Barnes, Allyn Joslyn, Gloria Dickson, Lee J. Cobb, Gloria Holden, Leona Maricel, and Rosina Galli.

Not for children or adolescents. Strictly for adults. Class B.

"Convoy" with Clive Brook

(RKO, January 3; time, 77 min.)

A good melodrama of present-day naval warfare; it was produced in England. Because of the fact that the battle scenes are the most important part of the story, its appeal may be directed mainly to men. Since the picture was made with the cooperation of the British Admiralty, the action seems realistic. As a matter of fact, the battle scenes in the end between the British cruiser and the German battleship are so well done that one feels as if one is watching the actual battle. The story is a little slow in getting started; moreover it is difficult for one to understand the dialogue in the beginning because of the accents. But once the action starts, one's interest is held:—

Clive Brook, commander of a British cruiser, brings his ship to port after having successfully engaged in a battle with a German submarine. Brook is annoyed when lieutenant John Clements reports for duty aboard his ship. Clements had broken up Brook's home by running away with his wife, whom he had later deserted. Brook receives orders to start off again, to take charge of a convoy. The cruiser sails, eventually joining the fleet of merchantmen. One vessel is missing; its Captain (Edward Chapman) had refused to have protection and had set off on his own course. The vessel is captured by a U-boat, which in turn is sunk by a destroyer. The vessel, slightly damaged, joins the convoy. Aboard the vessel is Brook's former wife. He learns from her that she, and not Clements, had broken up the affair. Brook receives warning of a German raider. Since Chapman's damaged vessel could not keep up with them, Brook orders Chapman to destroy it. Instead, Chapman leaves the convoy during a fog. He accidentally discovers the whereabouts of the raider. By means of a code message sent by his siren, he warns Brook of the raider; but the raider sinks the vessel. Brook prepares for battle with the raider and eventually wins out. Clements dies a hero.

Patrick Kirwan and Pen Tennyson wrote the screen play, Mr. Tennyson directed it, and Michael Balcon produced it. In the cast are Judy Campbell, Edward Rigby, Charles Williams, Alan Jeaves, and others.

Suitability, Class A.

**"The Girl In the News" with
Margaret Lockwood, Emlyn Williams
and Barry K. Barnes**

(*Twentieth Century-Fox, January 31; time, 76 min.*)

This British-made picture is a good murder melodrama. Even though the murderer's identity is known, one is held in tense suspense because of the fact that the heroine is unjustly accused of the crime and one wonders how her innocence will be proved. The manner in which this is done may be slightly far-fetched but it is exciting. The performances and direction are very good. The romance is made an important part of the story:—

Margaret Lockwood, a nurse, is unjustly accused of having poisoned her patient because of a legacy the woman had willed her. The woman herself had taken the overdose of sleeping pills, but no one seemed to believe Miss Lockwood. Barry K. Barnes, a young attorney, defends Miss Lockwood, and wins her acquittal. Miss Lockwood tries to obtain employment, but she is turned down everywhere she goes. One day, she receives a marked copy of a paper containing an ad for a nurse; the ad requested that the applicant send a picture of herself along with her letter. Miss Lockwood decides to use another name. She obtains the position. It is at the home of a wealthy invalid, whose wife seemed to be very devoted. Unknown to every one, the wife and her butler (Emlyn Williams) were planning to poison her husband and place the blame on Miss Lockwood. They carry out their plans and Miss Lockwood is arrested. Barnes, who had fallen in love with Miss Lockwood, and was certain she was innocent, rushes to her defense. During the trial, he makes use of a trick by which he forces Williams and the widow to confess. Miss Lockwood is freed.

George Vickers wrote the story, Sidney Gilliat, the screen play; Carol Reed directed it, and Edward Black produced it. In the cast are Roger Livesy, Margareta Scott, Wyndham Goldie, Basil Radford, and others.

Not for children. Class B.

"The Invisible Woman" with John Barrymore, Virginia Bruce and John Howard

(*Universal, December 27; time, 72 min.*)

A pretty good comedy for the masses. Unlike "The Invisible Man" pictures, this at no time becomes serious; the whole thing is treated in a comedy vein. As far as the trick photography is concerned, it is handled well; but it does not offer anything new to those who saw the other pictures in which the character became invisible. Many of the situations provoke hearty laughter. And the romance is developed in an amusing way:—

Playboy John Howard, upon learning from his attorney that he had spent his entire fortune, informs John Barrymore, an eccentric scientist who had been conducting experiments at Howard's estate, that he could no longer finance him. Barrymore gleefully tells him that he will make him rich again, for he had invented a machine by which he could make people invisible. Barrymore advertises for some one to undergo the experiment. Virginia Bruce, a model, disgusted at the abuses heaped on her and the other girls by their employer, answers the advertisement. Barrymore makes her invisible. In that state, she goes back to her office and teaches her employer a lesson. He becomes a different man. Barrymore pleads with her to continue with the experiment in order to convince Howard. Although she is invisible, Howard falls in love with her voice. When she materializes he is thrilled at her beauty. They go through some exciting adventures with a racketeer, who steals the machine and kidnaps them. But Miss Bruce, by drinking liquor, becomes invisible again and in that state knocks out the whole gang. They get back the machine. Miss Bruce and Howard marry.

Joe May and Kurt Siodmak wrote the story, and Robert Lees, Fred Rinaldo and Gertrude Purcell, the screen play; A. Edward Sutherland directed it, and Burt Kelly produced it. In the cast are Charles Ruggles, Oscar Homolka, Charles Lane, Donald MacBride, Edward Brophy, and Margaret Hamilton.

Suitability, Class A.

**"Bowery Boy" with Dennis O'Keefe,
Louise Campbell and Jimmy Lydon**

(*Republic, December 27; time, 71 min.*)

A fair program picture. The production values are pretty good and the players are competent; but the story is trite. Although one is supposed to feel sympathy for the young boy befriended by the hero and the heroine, his actions are so unpleasant, that one loses interest in the efforts of the heroine to help him. Except for the closing scenes, the story is lacking in excitement. There is a routine romance:—

Dennis O'Keefe, a young doctor, arrives at the Bowery to take charge of a clinic. His nurse (Louise Campbell) expresses doubt whether he would be able to stand the conditions, for not only was the work strenuous, but the people they had to deal with were tough. Young Jimmy Lydon, tough gang leader, who committed petty thefts, idolized his young brother, who was ill; he refused to call in a doctor, for he felt that doctors had been the cause of his mother's death. But Miss Campbell and O'Keefe finally convince Jimmy that his brother belonged in a hospital. They give Jimmy work at the clinic and permit him to live there. Jimmy believes Roger Pryor, a racketeer dealing in inferior food, when he tells him that O'Keefe was unfair to him, in that he refused to sign food certificates permitting Pryor's firm to sell to hospitals and other places. Through a trick, Jimmy gets O'Keefe to sign these certificates, which he sells to Pryor. But when an epidemic of food poisoning breaks out and the food is traced to Pryor's firm, Jimmy realizes his mistake. Pryor kidnaps Jimmy, fearing he might talk. But Miss Campbell, together with a group of Bowery men who liked Jimmy, rescue him and capture Pryor. Jimmy is a changed boy. And O'Keefe, who had given up a wealthy society girl (Helen Vinson) who did not believe in his work, proposes to Miss Campbell.

Sam Fuller and Sidney Sutherland wrote the story, and Robert Chapin, Harry Kronman, and Eugene Solow, the screen play; William Morgan directed it, and Armand Schaefer produced it. In the cast are Paul Hurst, Ed Gargan, John Kelly, Selmer Jackson, and others.

Not suitable for children. Class B.

**"Lucky Devils" with Richard Arlen,
Andy Devine and Dorothy Lovett**

(*Universal, January 3; time, 61 min.*)

Fair program entertainment; it combines melodrama with comedy and romance. Stock shots of fires and other events have been used to good advantage and fit in the story, since the hero is supposedly a newsreel cameraman taking pictures of the various events. The story is far-fetched; yet the action fans may overlook that fact since the story moves at a pretty good pace:—

Arlen and Devine, ace newsreel cameramen, resort to tricks to outwit their rival newsreel men. Arlen goes so far as to send out a fictitious news bulletin over the teletype machine operated by his girl friend (Dorothy Lovett) so as to insure a scoop for himself. Because of it, Miss Lovett loses her job. Arlen and Devine arrive at their office one night just after two members of a spy ring had stolen films of a picture Arlen had taken of an important Dam. Miss Lovett, who had obtained another position as a news broadcaster, purposely gives Arlen a fake news report of an explosion at the Dam. Arlen rushes there; before he leaves he instructs Devine to steal a model of the Dam from the World's Fair and to photograph it so that they could use the miniature as the real thing. Devine's young cousin accidentally wrecks the model, and Devine photographs it. Without waiting to hear from Arlen, he sends the film out to theatres, pretending that it was the filming of the actual explosion of the Dam. When the news comes out that there had been no explosion, Devine and Arlen find themselves in hot water. But they make up for this by capturing two saboteurs who were actually planning to blow up the Dam. Miss Lovett forgives Arlen.

Sam Robins wrote the story, and Alex Gottlieb, the screen play; Lew Landers directed it, and Ben Pivar produced it. In the cast are Janet Shaw, Jack Arnold, Ralf Harolde, Tim Ryan, and others.

Suitability, Class A.

and cooperation in the distribution and showing of this picture will reflect great credit to our industry. * * *

There can be no doubt in any one's mind that here is a chance for the entire industry, for every branch of it, and for every person in it, to put aside all partisanship and personal grievances, and to form a united front for the distribution and exhibition of *Land of Liberty*, so that the greatest number of people possible can see it and be affected by its inspirational qualities. Thus, the motion picture industry, which has always played a prominent part in any work involving the welfare of the nation, will accomplish the two-fold purpose of raising the pitch of patriotism and making a substantial contribution to the war emergency welfare work of our country.

Every exhibitor in the land should not only arrange to play this picture himself, but also see to it that all his exhibitor friends play it.

* * *

ED KUYKENDALL, PRESIDENT of M. P. T. O. A., seems determined upon sabotaging the Consent Decree. He has been going around to meetings and conventions of theatre owners, branding the Decree as "stupid, misnamed, unfair," and saying that the exhibitors may expect from it "nothing but trouble," and that "talk of exhibitor cooperation 'to make it work' and to 'give it a fair trial' is more or less nonsense."

Another exhibitor organization's head to fight the Decree was Harry Brandt, of New York City—he fought the Decree bitterly before it was adopted; but after its adoption, he asked the exhibitors in general, and the members of his organization in particular, to give the Decree a chance. That is a better spirit than that shown by Kuykendall.

How does Kuykendall know that the Decree will bring the exhibitors nothing but trouble? Why doesn't he want to give it a chance? He knows that nothing is to be gained by name-calling, and that no governmental agency would listen to a request for relief from the Decree until it had been put into effect and had proved burdensome.

The Decree is now the law of the industry, even if only temporarily. The sensible thing to do is to stop crying about it, and to start making the most of it. If, after a fair trial, it should turn out that Kuykendall was right, then we all would fight to have the Decree set aside, and the government would not, I am sure, demand that the industry continue to operate under a selling system that is proving injurious to the interests of those whom it had set out to protect; but if it proves beneficial, why not retain it and try to have it improved?

Kuykendall wants the eradication in a day of abuses that have been ingrained in the body of the industry over a period of years. He should take Harry Brandt's advice: "to hold his reins and keep his horse in check, until he knows where he is going."

* * *

SEVERAL PERSONS IN THE INDUSTRY have been decrying what they call the abortive cost of arbitration under the Consent Decree. They try to make it appear that arbitration will be so expensive that few exhibitors will be able to seek redress in the arbitration tribunals. They base their claims upon the provision of the Decree that the maximum fee for the arbitrator shall be fifty dollars per day.

In the opinion of this paper, these persons are creating a false impression, motivated perhaps by a desire to sabotage the Decree. If they were really sincere, they would take into consideration the fact that the fifty dollar fee of the arbitrator is the maximum fee, and that the history and policy of the American Arbitration Association, the Arbitration Administrator, indicate that the fees of their arbitrators have always been kept down to a minimum, and whenever possible the arbitrators have rendered their services gratis.

The A.A.A. has announced repeatedly that in making up the schedule of charges for the motion picture industry, the fees of the arbitrators will be kept as low as possible; that where the subject matter of the arbitration involves the public welfare, such as the offensiveness of a picture in a certain community, the arbitrators will receive no compensation; and that only in very rare cases will the arbitrators be paid the maximum fee, or any amount approximating the maximum.

After studying these reports of the A.A.A., and after discussing the matter with attorneys who have had experi-

ences in arbitrations before the A.A.A., I am convinced that arbitration under the Consent Decree will be inexpensive enough to make it available to every exhibitor and that the controversies will be determined, not only at a lower cost, but also in less time, than they can be decided in any court proceeding.

What I have said regarding the Decree in its entirety, I say in regard to the arbitration provision: do not criticize it and do not despair of it until you have given it a fair trial.

* * *

THE NEW YORK FILM CRITICS have declared that the best motion picture for the 1940 season was the Twentieth Century-Fox feature "Grapes of Wrath."

This paper will not contest their judgment, but wishes to say that, as a result of this award, there may be a renewal of the demand for its showing, just as there was a demand for repeat dates on RKO's "The Informer," when that picture won the award.

There is constant talk about a temporary shortage of product in the next season as a result of the readjustment in the method of selling pictures. This may or may not be so, but it will do not harm for exhibitors to fill in some play-dates with pictures for which there is a demand for a return engagement. For this reason, you will do the wise thing if you should watch the effect of the New York critics' award on "Grapes of Wrath."

* * *

AT A TRADE PAPER CONFERENCE held on December 18, George Schaefer, president of RKO, stated that, when the new sales policy goes into effect next summer, film rentals will be founded, not on cost, as is usually the case now, but on quality. In other words, the fact that a picture has cost two million dollars will not command a greater price than a picture that cost one-half that amount if the quality does not warrant it.

This is as it should be and should have been all along, except that the selling system now in effect had made possible the great rentals for pictures that cost much money even though they did not entertain. But Mr. Schaefer now says that pictures should demand prices commensurate with their quality.

The new selling system under the Consent Decree should open the door to a stream of good pictures produced by capable independent producers—good, not because they represent huge expenditures of money, but because they are the result of intelligent, understanding effort.

PICTURES NOW IN PRODUCTION

Metro-Goldwyn-Mayer

"BILLY THE KID," with Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard, and Guinn Williams. The cast is good, and Frank Borzage, the director, competent. It should turn out a very good outdoor picture.

"ANDY HARDY'S PRIVATE SECRETARY," with Lewis Stone, Mickey Rooney, Fay Holden, Cecilia Parker, and Ian Hunter. No facts about the story are available, but most likely it will go over as usual with the "Hardy" fans.

Republic

"PETTICOAT POLITICS," with Roscoe Karns, Ruth Donnelly, Spencer Charters, Lois Ranson, George Ernest, and Polly Moran. This is another one in the "Higgins Family" series. Roscoe Karns, as "Joe Higgins," goes into politics and has many adventures fighting the crooked politicians. The story is routine; it should turn out a fair program entertainment.

Twentieth Century-Fox

"DEAD MEN TELL," with Sidney Toler, Sen Yung, Sheila Ryan, and Robert Weldon. This will most likely be another "Charlie Chan" picture. They usually turn out pretty good program entertainment.

United Artists

"BROADWAY LIMITED," with Victor McLaglen, Marjorie Woodworth, Dennis O'Keefe, Patsy Kelly, Zasu Pitts, Leonid Kinsky, and George E. Stone. Individually the players are not strong drawing cards, but combined, they make up a good cast. The story is probably a comedy, judging by the fact that Patsy Kelly, Zasu Pitts, and Leonid Kinsky are in the cast. With care given to the production it should turn out good entertainment.

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No. 3

HERE AND THERE

SPEAKING TO THE MEMBERS of the Chamber of Commerce of the State of New York on January 9, Mr. Nelson A. Rockefeller, co-ordinator of commercial and cultural relations among the American republics, stated that agents of the Axis powers are employing American motion pictures to discredit democracy in general, and the United States in particular. He said that the picture they employ most to show the "decay of democracy" is "Mr. Smith Goes to Washington."

In criticizing the theme of "Mr. Smith Goes to Washington" editorially in the October 21, 1939, issue of HARRISON'S REPORTS, I said partly:

"As an American citizen, I resent Mr. Capra's casting of reflection upon the integrity of the United States Senate, and I am sure that there will be millions of other Americans who will feel likewise when they see the picture. I resent it particularly in these times, when the whole world is going through strenuous days, and the prestige of this nation may be needed to bring peace among the warring nations. How will the people of other countries feel towards this country when they are made to believe that the United States Senate, the entire Congress, for that matter, is controlled by crooked politicians? What faith can they have in such a nation as a promoter of peace?"

A day or so after the issue containing that editorial appeared, Abe Montague, general sales manager of Columbia, called me up on the telephone and, indicating his resentment, tried to convince me that I was wrong in my assumption that the picture cast a reflection upon the United States Senate; and immediately afterwards, some trade paper editors took me to task for having expressed a resentment against the picture's theme. Among these, Red Kann, editor of *Box-office*, was most pronounced. Red said partly:

"We have been trying to figure out why Pete is excited to a point where he calls upon Allied to pick on the nice and honest Mr. Smith as a catapult to launch renewed attempts at enactment of the Neely Bill. Little being immune from Hollywood story ingenuity, why should senatorial immunity go untouched? . . .

"Mr. Smith,' actually, is one of the finest expressions of faith in country that the studios have launched. . . ."

In replying to Mr. Kann, I said partly:

" . . . Suppose this picture had been produced in Germany? What would the defenders of this picture's theme say? . . .

" . . . I am just trying to picture in my mind the glee that Paul Goebbels, the German propaganda minister, will feel when he first sees 'Mr. Smith Goes to Washington.' He will, no doubt, want every man, woman and child in Germany to see it. . . ."

According to Mr. Rockefeller, Dr. Goebbels has done more than that—he has made an effort to have every man, woman and child in South America see it, to the glory of Columbia Pictures Corporation and of Frank Capra, producers and distributors of the picture.

* * *

WHILE WE ARE DISCUSSING A PICTURE that has cast reflection upon the law-making body of this nation, it would not be out of place to discuss another picture, which carried propaganda injurious to a friendly nation, a nation that is fighting, not only for its own existence, but also to spare us the necessity of having to fight for our own existence, too—Great Britain. I am referring to "The Sea Hawk," produced, as you all know, by Warner Bros. As those of you who have seen the picture remember, the story presents the hero as trying to help Queen Elizabeth aug-

ment the English navy by means of the gold he proposed to steal, and afterwards did steal, from Spanish mercenaries. To make the "pill" palatable to the picture-goers, who resent seeing a hero resort to unethical acts, the author, or whoever was responsible for the characterization, tried to excuse the hero's unethical act on the ground that the Spaniards had stolen the gold from the Aztecs, and for that reason they were not entitled to it, but what he really aimed to do was to convey the idea that Great Britain has attained her greatness by just such means, implying that, since the England of today is no different from the England of the old days, she does not deserve the sympathy of this nation and of the other democracies of the world. It is a vicious implication, to say the least.

It is hard to believe that the treatment of the story was unintentional, for I feel that no person with a kindly feeling towards a nation that is shedding its blood for itself as well as for the world's democracy could have given the story such a twist, particularly since there was no need to follow the mood of the Sabatini book, which, though it bears the same title, has nothing in common with the picture.

No one may question the patriotism of either Harry Warner, or of Jack Warner, or any member of the Warner family—it has been too well tested to be questioned. And yet the picture is, in my opinion, a deliberate malicious propaganda against the English nation.

Since most of the times the final picture is not the work of any individual but the thought and work of many individuals, I cannot fairly put the blame on any one of those who have taken part in the production of "The Sea Hawk"; this can be done only by the Warners, after a careful check up. They will be serving the interests of this nation well if they should conduct such a checkup.

* * *

THE AFOREMENTIONED TWO INCIDENTS should make the producers much more careful in choosing stories for their pictures. It is not enough that they should shout their patriotism from the house tops; it is not enough that they should pay their taxes to the penny, or join patriotic organizations, or contribute liberally to patriotic movements—the greatest patriotic contribution they can make is to see that they do not accumulate profits by "selling" their country short.

* * *

THE GAME OF BINGO IS nothing but gambling, no matter with how much piety some churches may cloak it.

One would think that the churches would be the ones who would be preaching against Bingo just as they are against all forms of gambling; but such is not the case.

Pete Wood, business manager of Independent Theatre Owners of Ohio, says that Bingo is the worst competitor the exhibitors have and since it is a profit-making scheme, it should be taxed, just as are taxed other business enterprises. As a matter of fact, he calls Bingo a racket. And he is right!

The unfairness of competition from Bingo is the fact that it is indulged in mostly by the churches, which are tax-exempt institutions.

The secretaries of all other organizations, too, should follow Mr. Wood's example, working for the taxation of Bingo games. Competition should thus be equalized.

Taxation of Bingo games may have also the ultimate effect of stopping its indulgence by churches, for it is likely that, when a tax-exempt institution resorts to a profit-making scheme, the law may require that its tax-exemption privilege cease.

(Continued on last page)

"Keeping Company" with Frank Morgan, Irene Rich, Ann Rutherford and John Shelton

(MGM, December 27; running time, 79 min.)

A mildly entertaining family picture of program grade. According to reports, MGM intends making a series of pictures with the same cast; if so, they will have to get better material for the ones to follow. The plot developments in this story are familiar; as a matter of fact, if it were not for the occasional comedy bits provided by Virginia Weidler, it would be tiresome. The performances are adequate and the production values are good:—

Frank Morgan and Irene Rich are the happy parents of three daughters—Ann Rutherford, Virginia Weidler, and Gloria DeHaven. The peace of the household is suddenly disturbed, when it becomes evident that the oldest daughter (Miss Rutherford) was in love with John Shelton and that she wanted to marry him. Both Morgan and Miss Rich try to advise the young couple, before their marriage, about how to avoid unhappiness; but the two young sweethearts are so much in love that they feel their marriage would be different and they never would have difficulties. But the time comes, shortly after their marriage, when a quarrel takes place because of Miss Rutherford's suspicions about Shelton's affairs with a young lady (Virginia Grey) with whom he had been friendly before his marriage. She believes the worst, quarrels with Shelton, and then goes back to live with her family. Her mother and father try to patch up the quarrel but are unsuccessful. They are finally brought together at a picnic given by Shelton's employer (Gene Lockhart); reunited, the young couple pledge never to quarrel or mistrust each other again.

Herman J. Mankiewicz wrote the story, and Harry Ruskin, James H. Hill, and Adrian Scott, the screen play; S. Sylvan Simon directed it, and Samuel Marx produced it. In the cast are Dan Dailey, Jr., Sara Haden, and others.

Suitability, Class A.

"Maisie Was a Lady" with Ann Sothorn, Lew Ayres and Maureen O'Sullivan

(MGM, January 10; time, 79 min.)

A fair addition to the "Maisie" series. It has comedy and some human appeal; but it is extremely "talky," thus slowing up the action. Moreover, the plot is far-fetched. The production values are good, however; since most of the story takes place in the home of a millionaire, the backgrounds are lavish. Miss Sothorn gives her typically good performance as "Maisie," and is ably assisted by a competent cast:—

Having been the cause of Miss Sothorn's losing her job in a carnival show, Ayres, millionaire playboy, offers her a position as maid in his luxurious home, where he lived with his sister (Maureen O'Sullivan). C. Aubrey Smith, who had been butler for the family for many years, is shocked by Miss Sothorn's appearance; he gives her hints on how to dress and act. Miss Sothorn becomes personal maid to Miss O'Sullivan. She feels sorry for her, for she knew that her fiancé (Edward Ashley) did not love her and was just after her money. Miss O'Sullivan had a house full of guests to celebrate her engagement to Ashley. She was looking forward eagerly to a visit from her father (Paul Cavanagh), whom she seldom saw. Her first disappointment comes when she receives from her father another gift of diamonds in lieu of a personal visit. And when she learns the truth about Ashley from the girl he had jilted, she is heartbroken. She takes poison. It is only the quick thinking on the part of Miss Sothorn that saves her life. Cavanagh rushes to his daughter's side. Miss Sothorn, disgusted at what had happened, berates

both Cavanagh and Ayres for their lack of attention to Miss O'Sullivan. Things change for the better. And Ayres, who had fallen in love with Miss Sothorn, proposes marriage.

Betty Reinhardt and Myles Connolly wrote the story, and Miss Reinhardt and Mary C. McCall, Jr., the screen play. Edwin L. Marin directed it, and J. Walter Ruben produced it. In the cast are Joan Perry and others.

Suitability, Class A.

"Land of Liberty"

(MGM, January 24; time, 97 min.)

This is the picture compiled by the Motion Picture Producers and Distributors of America, Inc., that Metro-Goldwyn-Mayer is releasing on a non-profit basis, for the benefit of war relief organizations; it was shown, in longer form, at both the New York and San Francisco fairs last summer.

By selecting parts from newsreels and features, Cecil B. DeMille, who edited the film with the assistance of Herbert L. Moulton, Francis Stuart Harmon, Arthur H. DeBra, and William H. Pine, has put together a picture, which is a cavalcade of American history; it should prove very interesting to Americans, particularly in these uncertain times. It should also give them renewed courage in the forces of democracy, for it depicts the hardships and strife that the early American settlers went through because of their beliefs in democracy and in liberty and justice to all. It is good propaganda in the worthy cause of democracy and American ideals.

In some of the scenes, the actual sound track is used from the pictures from which they were taken; and in others, the commentator supplies the necessary explanations.

Many players of note are seen throughout; but no one has any special important place, and some appear just for a second.

Jeanie MacPherson and Jesse Lasky, Jr., wrote the narration.

"You're Out of Luck" with Frankie Darro and Mantan Moreland

(Monogram, Rel. date not set; time, 60 min.)

Fair program entertainment. As is the case with most of the pictures in this series, the plot is extremely far-fetched. Yet it may fit adequately in a double-feature program in neighborhood theatres, where patrons are not too discriminating, since the action is fast-moving and there is plentiful comedy. Mantan Moreland, as the colored porter friend of Frankie Darro, provokes most of the laughter by his efforts to keep out of trouble. Aside from Moreland and Darro, the other players do not make much of an impression:—

Darro and Moreland, employed in an apartment building, become involved in the case of the murder of one of the tenants. Darro's brother (Richard Bond), a police detective, asks Darro to help him solve the case, for, if he failed, he would be demoted. Darro insists that Moreland help him. Although he agrees, Moreland is unhappy because he felt he would be getting into trouble unnecessarily. From information received from the victim's pal, Darro traces the murder to a notorious gambler. But before he could do anything, the pal is murdered. In the meantime, Bond is demoted from detective to plain policeman; this makes his fiancée (Kay Sutton) unhappy. Darro, with the help of his brother and Moreland, finally traps the murderer. Bond is promoted to a Captaincy, and Darro and Moreland go back to their every-day work.

Ed Kelso wrote the screen play, Howard Bretherton directed it, and Lindsley Parsons produced it. In the cast are Vicki Lester, Janet Shaw, Tristram Coffin, Willie Costello, and others.

Not for children. Class B.

**"The Saint in Palm Springs" with
George Sanders, Wendy Barrie
and Paul Guilfoyle**

(RKO, January 24; time, 65 min.)

A fair program murder-mystery melodrama. The plot is far-fetched and less exciting than the previous pictures in the "Saint" series. Yet it holds one's interest fairly well, mainly because of the good performances, which are superior to the story values. The regular followers of pictures of this type will find that the plot developments are obvious; moreover, they will have no trouble in identifying the villain, even though he is not actually exposed until the end. Paul Guilfoyle, as a reformed crook, provokes laughter by his worrisome nature:—

Immediately upon his arrival from Europe, George Sanders, known as "The Saint," is requested by Jonathan Hale, Chief of Police Detectives, to help him out in an important case. Hale wanted Sanders to accompany a certain man to Palm Springs; the man would there turn over to Wendy Barrie three postage stamps valued at \$65,000 each. These stamps represented the entire fortune of her father, who lived in Europe, and who had had the stamps smuggled out of the country. The man is killed by a mysterious intruder, who had not been able to find the stamps. Sanders undertakes to deliver the stamps himself. On the train he meets Linda Hayes, who, unknown to him, was working for a foreign agent who wanted the stamps. They both stop at the same hotel. Sanders meets Guilfoyle, a former crook, out on parole; Guilfoyle had turned honest and was now the hotel detective; he introduces Sanders to Miss Barrie. Sanders offers to turn the stamps over to her immediately. But he is knocked out and the stamps are taken from him. He recovers them again. But before he could turn them over to Miss Barrie, three persons are killed; and he, Guilfoyle, and Miss Barrie go through many adventures, involving a gang of crooks who had tried to steal the stamps. The crooks are caught, the stamps are turned over to Miss Barrie, and Sanders continues on to further adventures.

Leslie Charteris wrote the story, and Jerry Cady, the screen play; Jack Hively directed it, and Howard Benedict produced it. In the cast are Ferris Taylor, Harry Shannon, Eddie Dunn, and others.

Not for children. Class B.

**"Flight from Destiny" with Thomas
Mitchell, Geraldine Fitzgerald
and Jeffrey Lynn**

(Warner Bros., Rel. date not set; time, 74 min.)

This is the type of picture that intelligent audiences in particular should enjoy. The theme, although unpleasant in some respects, is different and interesting, and the acting and direction are good. But as far as the masses are concerned, the story is sombre and the action slow-moving, since a good part of the footage is given over to Thomas Mitchell's philosophical theorizing. Yet audiences who are looking for something a little different may find this absorbing:—

Mitchell, a college professor, is told by his doctor (James Stephenson) that he was suffering from a heart ailment which would result in his death in about six months. Eager to do something in the last few months of his life that would benefit mankind, Mitchell asks his associates what they would do under such circumstances. One man says that he would commit a murder, that is, of a person whose presence on earth only brought suffering to others. The idea intrigues Mitchell and he discusses it with Stephenson, who discourages such thoughts. Mitchell is visited by Geraldine Fitz-

gerald, wife of Jeffrey Lynn, a young artist of promise, who had been Mitchell's favorite pupil. She tells him that something was happening to Lynn, who seemed upset but would not discuss it with her. Mitchell investigates and finds that Lynn was under the influence of Mona Barrie, a woman of evil reputation, who had induced Lynn to paint portraits in the style of a famous old master, which she intended selling as the master's own works. Mitchell pleads with her to release Lynn, but she refuses. Lynn himself tries to get out of her clutches, but she threatens him. Mitchell kills her. When Lynn is arrested for the murder, Mitchell rushes to the police and confesses. He is tried and sentenced to the electric chair. He feels no remorse for what he had done, that is, not until he learns that his theories were misunderstood by the average person, who might be influenced to commit murders, as one man had already done. He goes to his death, realizing that he had made a mistake.

Anthony Berkeley wrote the story, and Barry Trivers, the screen play; Vincent Sherman directed it, and Edmund Grainger produced it. In the cast are Jonathan Hale, David Bruce, Thurston Hall, and others.

Not for children. Class B.

**"Play Girl" with Kay Francis,
James Ellison and Mildred Coles**

(RKO, March 7; time, 77 min.)

A fair sophisticated comedy. The story is not very substantial, nor is it particularly edifying for young folk, since it shows Kay Francis engaging in gold-digging that borders on blackmailing. Yet adults may find it amusing, for it has a few good comedy situations, a pleasant romance, and engaging performances. Women, in particular, may like it, for Miss Francis and Mildred Coles wear a variety of beautiful clothes; and the backgrounds are lavish:—

Miss Francis, who had practiced the art of gold-digging for many years, realizes that, although she was still attractive, she was getting older and could not attract the wealthy type of men who had been her victims heretofore. While down in Florida looking for new "prospects," Miss Francis becomes acquainted with Mildred Coles, a penniless young girl who wanted to work as secretary for Miss Francis. Noticing that Miss Coles was young and beautiful, Miss Francis makes her a proposition: she would train her how to handle men, pay for her clothes, and introduce her to wealthy men, in return for which Miss Coles would share any money she might get from these men with Miss Francis. Everything works perfectly, except that Miss Coles dislikes the work; Miss Francis explains to her that in a way it was not wrong, for the men they victimized were wealthy and should pay for the privilege of having the company of a charming young woman. Miss Coles meets and falls in love with James Ellison, a young rancher. At first Miss Francis discourages the affair, but when she looks up Ellison's financial rating and finds out that he was a millionaire, she urges Miss Coles on. But Miss Coles rebels; when Ellison proposes marriage, she runs away. Miss Francis then decides to marry Ellison herself, that is, until she meets his charming mother, who makes her realize the wrong she would do. Miss Francis sends Ellison after Miss Coles. And she prepares to meet his wealthy uncle, who was looking for a wife.

Jerry Cady wrote the screen play, Frank Woodruff directed it, and Cliff Reid produced it. In the cast are Nigel Bruce, Margaret Hamilton, Katharine Alexander, and George P. Huntley.

Not for children or adolescents. Strictly for adults. Class B.

GEORGE W. MATHESON, Dean of St. John's University, has reported that, since 1929, the number of undergraduates enrolled in the nation's law schools has diminished by more than thirty-eight per cent. In the State of New York, the drop has been even greater—more than sixty per cent. In other words, in this state there are sixty per cent fewer lawyers today than there were prior to 1936, the year when the shrinkage became noticeable.

In the motion picture industry, the depression has increased the number of lawyers rather than decreased it, for there were so many violations of the law since 1929, and so many breaches of leases and of contracts, that the legal staffs of the home offices had to be augmented in order that the many lawsuits that had sprung from these violations and contract breaches might be taken care of.

But from now on, the number of lawyers employed by the motion picture industry, on extra occasions as well as regularly, should diminish, for the consent decree will cause the elimination of many of the existing lawsuits, and will remove many of the causes of such suits. This will naturally be a blessing.

* * *

THE SANTA ANITA RACE TRACK near Hollywood opened Saturday, December 28, and it was packed with picture people.

No one can begrudge people trying to have some fun in life, but race tracks in and around Los Angeles absorb the interest of picture makers, little as well as big, so much that the quality of pictures suffers, not little, but considerably. Some picture celebrities own race tracks, some others have an interest in one, some own race horses, while some others have their minds on the races during the racing season to the exclusion of everything else. It is a wonder that any good pictures are made at all during the racing season.

* * *

ACCORDING TO DOUGLAS CHURCHILL, Hollywood correspondent of the New York Times, Twentieth Century-Fox is trying to create an air of mystery around "Tobacco Road," to make it appear as if there would be some protests from some people if anything should leak out.

Maintaining an air of mystery for such a purpose is, of course, considerably effective when a fine picture is on the way, but when the picture turns out exactly the opposite from what the "air of mystery" leads one to believe that it is, the effect is disastrous. For this reason Mr. Zanuck is taking on a great responsibility in resorting to such tactics on "Tobacco Road."

HARRISON'S REPORTS has already expressed an opinion as to the value of the long-run play for a picture; it has said that the material is altogether unsuitable for picture purposes. Let us hope that that opinion is wrong. But experience has proved that story material of this type makes the poorest sort of entertainment. "An American Tragedy," produced by Paramount, is one of them; "Sanctuary," produced by the same company and released by it as "Temple Drake," is another; "Of Mice and Men," produced by Hal Roach and released through United Artists last season, is still another.

Fame of book or play does not seem to make much difference in cases of this kind. Take, for instance, "An American Tragedy"; the book was a best seller, and its author (Theodore Dreiser) famous; yet the picture flopped. The same statement may be made also of "Sanctuary," "Of Mice and Men," and of many other properties of this type.

Let us hope that Mr. Zanuck has profited by the experiences of the other producers, if not by his own experiences, and that he has made enough radical alterations in the play to get a good picture this time.

* * *

AT A LUNCHEON GIVEN FOR HIM at Miami, Florida, about two weeks ago by Mitchell Wolfson, theatre operator, Ed Kuykendall, president of MPTOA, spoke on the Consent Decree.

Ed was as inconsistent on that occasion as he has always been talking about the Consent Decree. For instance, he said that he did not understand the Decree, and that he received seven different opinions from seven different lawyers as to what it meant. Yet he attempted to analyze it.

He asserted that the Government forgot the very purpose that prompted it to institute the suit against the major companies—theatre divorcement. He then praised the Code, which had been worked out two years ago, stating that the

exhibitors would have obtained some reforms had they accepted the Code, but he forgot the fact that the Code had no divorcement provision in it.

Kuykendall condemned the fact that the Decree had no cancellation provision in it, but he failed to acquaint those present with the fact that no smart exhibitor is compelled to buy a picture group that contains pictures he feels that he cannot make money with, or that the cancellation provision in the Code would not have been observed, as experience has proved to us all.

Ed stated that, if all the exhibitors, regardless of affiliation, had worked together, they would have undoubtedly obtained a better Consent Decree, but failed to say that he refused repeatedly to join hands with Allied, which asked his cooperation.

To make his inconsistency more definite, he closed his speech with a plea for cooperation by all exhibitors to the end that the Consent Decree may be enforced properly. The exhibitors will thus get the chance of seeing whether the Decree is or is not workable. He forgot that in his recent bulletin he advised against any cooperation.

Well, Ed, if you can get away with such stuff, good luck to you!

PICTURES NOW IN PRODUCTION

Metro-Goldwyn-Mayer

"THE TRIAL OF MARY DUGAN," with Laraine Day, Robert Young, Marsha Hunt, and Tom Conway. When this was first produced in 1929, with Norma Shearer as the star, it was a powerful court-room drama. The story still offers opportunities for good drama with a sprinkling of comedy, which is brought about by the comments of the witnesses. As in the case of all remakes, however, the fact that it was done once before may prove a hindrance at the box-office.

"FREE AND EASY," with Ruth Hussey, Robert Cummings, Nigel Bruce, Reginald Owen, and Forrester Harvey. Although no facts are available about the story, it seems, judging from the cast, that it will be a comedy with romance. It should make a good program picture.

Paramount

"ONE NIGHT IN LISBON," with Madeleine Carroll, Fred MacMurray, Dame May Whitty, John Loder, Patricia Morison, Akim Tamiroff, and Billie Burke. The cast is good, and Edward H. Griffith, the producer-director, competent. It should turn out very good entertainment, its box-office possibilities depending on the popularity of the stars.

Republic

"BAD MAN FROM RIO," with Don Barry. Western.

"PRAIRIE PIONEERS," with Bob Livingston, Bob Steele, and Rufe Davis. Western.

"CITADEL OF CRIME," with John Wayne, Frances Dee, Edward Ellis, and Harold Huber. The players are competent. With a good production, this should turn out good.

RKO

"SHOW BUSINESS," with Alan Mowbray, Donald McBride, Elyse Knox, and Elisabeth Risdon. Alan Mowbray and Donald McBride appeared in "Curtain Call," which was a comedy about show business. This will probably be along the same order as the first picture, which did only fair business.

Twentieth Century-Fox

"RIDE ON, VAQUERO," with Cesar Romero, Mary Beth Hughes, Lynn Roberts, Chris-Pin Martin, and William Demarest. Probably a western.

Warner-First National

"A BASHFUL HERO," appraised in the December 28 issue as "Stuff of Heroes."

"WINGED VICTORY," with Geraldine Fitzgerald, James Stephenson, Barbara O'Neil, Donald Crisp, Richard Ainley, Bruce Lester, Montagu Love, and Frank Reicher. The story was written by A. J. Cronin, who wrote also "Citadel," in which Robert Donat appeared. Judging from the author and players, this should turn out very good entertainment.

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HERE AND THERE

SPEAKING AT AN ARBITRATION affair arranged by the American Arbitration Association last week, Mayor LaGuardia said that the settling of cases out of court will be useless if it is to be surrounded by similar rules and regulations as is court procedure. "If arbitration is going to be formalized; if you are going to have strict rules of procedure," he said, "then I say it serves no useful purpose, because it establishes another tribunal alongside the existing courts. Disputes were settled long before we had lawyers, long before we had courts. . . ."

That Mayor LaGuardia is right no one may dispute. This prompts us to cast an eye upon the arbitration procedure established in this industry by the Consent Decree. There are too many rules to adhere to—too many restrictions. The result will be that the arbitrators will be hamstrung.

Yet we have to admit that, however much-regulated is the arbitration that has been provided by the Consent Decree, it is far superior to the "controlled" arbitration that was in effect prior to December, 1929, the time when Judge Thacher declared it illegal. Besides, there is now a chance to have it modified in case it proves one-sided in some types of disputes, because the Department of Justice will supervise it, whereas under the old arbitration system no reforms could be effected unless the exhibitors first obtained the producers' consent.

* * *

A PARAMOUNT STATEMENT early in December to the effect that, when the decree goes into effect, the company will not sell in a locality a second five-picture group until the first group is sold brought strong protests from Fred Strom, Secretary of Allied Theatre Owners of the Northwest, on the ground that that would be a violation of the spirit of the Consent Decree.

Mr. Barney Balaban, president of Paramount, wrote to Mr. Strom denying any intention by Paramount to violate either the letter or the spirit of the Consent Decree, stating that the interpretation given to the First Paramount statement was wrong.

* * *

YOU UNDOUBTEDLY REMEMBER the question that had been brought to the attention of this paper by Mr. Brothers, of Boulder Dam, Nevada, about the injustice of the tax law provision that compels the collection of tax for the price of the full ticket when a reduction is made to students, to C.C.C. Camp boys, and to others, and of the efforts made by the Minneapolis Allied to persuade the Commissioner of Internal Revenue to give a new ruling, enabling the exhibitor to collect a tax only on what is paid for the ticket.

Showmen's Trade Review, in its issue of November 16, 1940, stated that it had found a way out of the difficulty. Its suggestion read as follows:

"... Mark off a certain section of seats 'Students' Section,' sell tickets to students specifically for this section. If the students fail to sit there, that's most unfortunate but it does not affect the payment of the tax in any way. If you have sold them tickets for a specific section, that is as far as you can go. You have complied with the law."

The only drawback with this advice is the fact that Mr. Chick Lewis, editor of that paper, did not guarantee to those who would follow his advice to pay the fine, in case they were fined, or to go to jail for them, in case they were convicted for violating the tax law and given a jail term.

On December 10, Mr. Brothers wrote me that he had advised Chick Lewis that he was out of order with his suggestion, but that he had seen no correction of this poor advice. "If you know him well," Mr. Brothers said, "you better tell him to do so, for if any number of exhibitors by trying such an arrangement get caught in the wringer, it

appears to me that Mr. Lewis is going to have a lot of explaining to do."

I informed Mr. Brothers that I had sent a copy of his letter to Chick Lewis. But until Mr. Lewis makes that correction, I advise those of you who have read that article to disregard it, because of the danger involved.

Incidentally, Mr. Strom, secretary of Allied Theatre Owners of the Northwest, continues his efforts to get a new ruling. If he should be unsuccessful, then there is only one other way out—amendment of the tax law, through the efforts of the exhibitor representatives.

* * *

SOME EXHIBITORS FEAR THAT, when they file a complaint against a distributor, either with the Department of Justice, or with the arbitration board rather than settle the dispute "out of court," they may be subjected to reprisals.

In my opinion, such fears are without any foundation, so far as company policies are concerned—no distributor will take the chance of severe punishment.

Not even the film salesmen will dare resort to reprisals after the clarification of their responsibility. Each company has acquainted its sales forces with its policy, and has informed them that they will be responsible personally for the violation of any of the terms of the Decree.

On January 16, the Department of Justice issued a statement stating that such fears are unfounded, and assured the exhibitors that they will punish for contempt any person who might resort to reprisals against any exhibitor who tries to protect his interests under the provisions of the Decree.

* * *

SENATOR BURTON K. WHEELER has accused the motion picture industry of carrying on a violent propaganda campaign with a view to inciting the American people into wanting to go to war.

If Senator Wheeler is as accurate in his other statements as he is in this statement of his, this paper feels sorry for the American people, a portion of whom he represents.

There is no truth whatever in his assumption that the people of this industry want the United States to go to war; like the majority of the people of the entire nation, canvassed repeatedly by Dr. Gallup, the great majority of those engaged in the motion picture industry want the United States to supply the nations that are fighting for the preservation of democracy with whatever they need to win the war, but not to send American boys over there to take part in the actual fighting.

People in high positions should be careful as to what they say; they should refrain from making rash statements.

Incidentally, the following telegram was sent to Senator Wheeler by Mr. Louis de Rochemont, producer the **MARCH OF TIME**:

"Your telegram asking the deletion of your picture and remarks from the **MARCH OF TIME** subject 'Uncle Sam—The Non-Belligerent' has been forwarded to me from New York. Your intemperate and reckless charge of war-mongering by the **MARCH OF TIME** obscures the fact that the principal portion of this picture deals not with the opinions of American political men and statesmen but with the tragic fate of the millions who have come under the tyranny of the Nazis either as a result of appeasement or as a result of easy conquest. Your picture and your remarks as well as those of Verne Marshall and Congressman Vito Marcantonio will not be removed from this issue of the **MARCH OF TIME**. We consider it our duty, as journalists, to let the public see and hear the men who oppose the policies of those of our leaders who wish to keep the war away from this hemisphere by giving unstinted aid to the British."

(Continued on last page)

"Virginia" with Madeleine Carroll and Fred MacMurray

(Paramount, February 21; time, 108 min.)

Despite the lavish backgrounds, technicolor photography, and good performances, "Virginia," a modern romantic drama of the South, is just fair entertainment. Lacking a substantial plot and exciting action, it becomes tiresome at times. The one bright spot is the performance given by the youngster Carolyn Lee; so natural and charming is she that mostly everything she does and says is amusing. One of the picture's failings is the fact that the characters, except on one or two occasions, do not awaken real sympathy. This is no fault of the performers, who try hard, but of the material. Even the romantic interest lacks conviction:—

Madeleine Carroll, who had been born in Virginia but had lived most of her life in the North, returns to her home to inspect the plantation she had inherited; her intentions were to sell the place. She becomes acquainted with Fred MacMurray, her next-door neighbor, and his charming little daughter (Carolyn Lee); but she cannot find out anything about MacMurray's wife. She does not understand or share MacMurray's contempt for Southerners who would sell their homes, particularly to Northerners. She meets Stirling Hayden, an extremely wealthy New Yorker, who had bought MacMurray's family plantation, which had been taken over by the bank. She and Hayden become good friends; through him and his friends she finds out that MacMurray's wife, a woman of loose morals, had wandered away from home. Just when Miss Carroll is ready to sell the plantation, a former family slave tells her that she did not have to sell because he knew where \$50,000 belonging to her family was hidden; it turns out to be confederate money. But Miss Carroll hasn't the heart to disappoint the old man and so decides to stay on; MacMurray helps her take care of the place. She falls madly in love with him, but he refuses to respond because he was married. Desperate, she promises to marry Hayden. When Carolyn meets with an accident, Miss Carroll insists on giving her blood for the transfusion; this brings her close to MacMurray, who confesses his love. But again things are spoiled, when MacMurray receives a letter that his wife was returning. Miss Carroll leaves for New York, not knowing that MacMurray's wife had killed herself. She later returns to the plantation with Hayden, whom she had again promised to marry. On the day of the wedding she learns the facts, but feels duty-bound to go through with the wedding. Hayden, however, releases her and she finally marries MacMurray.

Edward H. Griffith and Virginia Van Upp wrote the story, and Miss Van Upp, the screen play; Edward H. Griffith directed and produced it. In the cast are Helen Broderick, Marie Wilson, Paul Hurst, Tom Rutherford, and others.—Suitability, Class A.

"High Sierra" with Humphrey Bogart and Ida Lupino

(First National, January 25; time, 99 min.)

This is a fairly good gangster melodrama, but it is strictly adult fare. Its appeal should be directed mostly to followers of pictures of this type. Although it is a little slow in getting started, it picks up speed; and, since it has exciting gangster action and ends in a thrilling manner, with the chief character, a gangster, trapped by the police on Mt. Whitney, it holds one's attention. The story is somewhat demoralizing, because of the fact that it tries to glorify a gangster—for instance, on one hand it shows him to be a killer and crook, and, on the other, a benefactor to an impoverished family. Of course, he pays for his crimes in the end:—

Humphrey Bogart, a gangster, receives a prison pardon. He looks up Donald MacBride, his old friend and partner in crime, but finds that he had gone out West for his health, and had left word for Bogart to meet him there. While driving out West, he becomes acquainted with Henry Travers, his wife (Elisabeth Risdon), and their granddaughter (Joan Leslie), who was crippled; they, too, were travelling out West to

live with Miss Leslie's mother, who had remarried. Miss Leslie's charm and innocence appeals to Bogart; he promises to look them up. Before visiting MacBride, he meets his associates in crime at a mountain cabin resort. They were Alan Curtis and Arthur Kennedy, two young criminals breaking into big-time crime; with them was Ida Lupino, whom Curtis had brought along. Bogart demands that Miss Lupino leave; but her pleas win him over. When the two young men fight over her, Bogart orders her to move into his cabin. She soon falls in love with him. Bogart, who wanted to marry Miss Leslie, provides money for an operation; she is cured, but she tells him she could never love him; the gay life now appealed to her. Bogart goes to see MacBride, who was bedridden. He tells Bogart that the plan was to rob the safe of a fashionable resort hotel, in which the guests' jewels and cash were kept. After making elaborate plans, Bogart carries out the robbery; but Kennedy and Curtis are killed in the getaway. The hotel clerk, who had been in league with them, confesses. Since the police were looking for him, Bogart turns the jewels over to a third party for sale; this man promises to pay him his share, but fails to do so. Desperate, Bogart sends Miss Lupino, whom he now loved, away, promising to meet her. He tries to get his money, but is trapped by the police. By climbing up Mt. Whitney quite a distance, he is able to hold off the police; but eventually he is killed. Miss Lupino, who had rushed back when she learned he had been trapped, is grief-stricken; she gives herself up to the police.

W. R. Burnett wrote the story, and he and John Huston, the screen play; Raoul Walsh directed it, and Mark Hellinger produced it. In the cast are Barton MacLane, Henry Hull, Jerome Cowan, and others.

Unsuitable for children and adolescents. Class B.

"The Aldrich Family in Life With Henry" with Jackie Cooper

(Paramount, January 24; time, 80 min.)

As in "What a Life," the first picture in the "Aldrich Family" series, this, too, is entertaining program fare. It should please the listeners of "The Aldrich Family" radio program, for it follows the style of the program, which centers around the trials and tribulations of "Henry," who innocently becomes involved in many predicaments from which he finds it difficult to extricate himself. The picture's appeal should, however, be directed mostly to young folk, for adults might find it a little trying at times. Eddie Bracken, as Jackie's "side-kick," makes a good impression:—

Jackie, who had read an advertisement offering young boys a trip to Alaska during the summer months, part of the expenses to be paid by each boy, is determined to earn the money so as to go. His father tries to dissuade him, for he feared the man might be a faker. But Jackie refuses to listen. This drives his father so frantic that he writes a letter to the man who had inserted the ad, telling him what he thought of him, and asking him not to accept Jackie. Jackie tries to obtain an interview with the man (Moroni Olsen), who, it develops, was the millionaire that Jackie's father and the other men of their town had been trying to persuade to enter into a business deal with them; but Jackie is unable to see him. When Olsen learns that Jackie had called on him and had been sent away, he feels sorry, and decides to pay Jackie a visit. Upon his arrival in town, he is greeted by the leading men but he refuses to talk business. Jackie finally gets to see him and wins his admiration; both Jackie's father and the other men are amazed when they learn that Olsen had decided to enter into a business deal with them because of what Jackie had told him. Jackie wins \$100 at a bank night in a theatre, but complications arise because the money was supposed to be earned. Jackie finally convinces Olsen that he should be accepted for the trip.

Clifford Goldsmith and Don Hartman wrote the story and screen play; Ted Reed directed and produced it. In the cast are Hedda Hopper, Fred Niblo, and others. Suitability, Class A.

"Tall, Dark and Handsome" with Cesar Romero, Virginia Gilmore and Milton Berle

(20th Century-Fox, January 24; time, 78 min.)

Good program entertainment. Although the story revolves around racketeers, it is not a typical gangster picture; it has comedy and romance and the hero is not vicious. The production is lavish, the performances are very good, and the action is interesting. The dialogue is, on occasion, risqué:—

Cesar Romero, a racketeer, becomes interested in Virginia Gilmore; but, knowing that she was a decent girl, he felt he could not approach her in the usual way. He leads her to believe that he had been married, that his wife had died, and that he needed a governess for his children; he offers her the job and she accepts it. He then has to work fast: first he orders his henchman (Milton Berle) to go out and bring back a child; then he has the house filled with toys, so that when Miss Gilmore arrives everything looks natural. But he has trouble with the boy Berle had brought, for he was a tough kid whose father had been a gangster. When Romero receives a visit from another racketeer (Sheldon Leonard), Miss Gilmore learns the truth. Romero and Leonard call a halt to their enmity and decide to become partners. But when Leonard shows an interest in Miss Gilmore, Romero warns him to stay away. Miss Gilmore forgives Romero, and is overjoyed when he offers her a job as singer at his night club; she becomes the star of the show. When Romero gives a party celebrating his engagement to Miss Gilmore, Leonard, who had fallen for Miss Gilmore, attends with his friends. Berle, while drunk, takes Miss Gilmore down to the basement, where he shows her that the men whom Romero was supposed to have killed were really alive and faring well. Romero kept them prisoners and could not release them for then Leonard and the other gangsters would know that he was not as tough as he pretended to be. But the imprisoned men escape and make their presence known. Leonard, no longer afraid of Romero, takes him for a "ride." He orders two men who had been held prisoners by Romero to do the shooting but they only pretend to kill Romero, and permit him to escape. Romero has Berle plant his ring and wallet on an unrecognizable body at the morgue; the body is identified as that of Romero's. Romero then orders the two men who had helped him escape to tell the District Attorney that Leonard had killed him. Leonard is arrested for the murder, tried, and sentenced to life imprisonment. Romero manages to let Leonard know that he was alive, but tells him that, although he had committed many murders, he would have to pay with his life for a crime he had not committed. Leonard screams with rage. Romero marries Miss Gilmore, and leaves town; he was through with racketeering.

Karl Tunberg and Darrell Ware wrote the screen play, H. Bruce Humberstone directed it, and Fred Kohlmar produced it. In the cast are Charlotte Greenwood, Stanley Clements, Frank Jenks, and others.

Not for children or adolescents. Class B.

"Her First Romance" with Edith Fellows, Wilbur Evans and Jacqueline Wells

(Monogram, December 25; time, 78 min.)

This is pleasant program entertainment. It is Edith Fellows' first grown-up part and she handles it well, displaying talents as a singer, as well as acting ability. Wilbur Evans, who is new to pictures, has a good voice; he sings a few solo numbers and two duets with Miss Fellows. The story is lightweight and a little improbable; yet it is not objectionable:—

Although seventeen years old, Miss Fellows had few friends and never went any place because her half-sister (Jacqueline Wells), who was her guardian, refused to buy her good clothes; she spent most of her time studying. Miss Fellows is thrilled when a young man asks her to attend the school reception with him; she did not know that he had been forced to ask her as part of his initiation duties in order to join a frater-

nity. Miss Wells not only refuses to buy her a dress but also objects to her going. The family maid, who adored Miss Fellows, promises to buy her the necessary clothes. Miss Fellows accidentally meets Evans, a noted singer who was on a vacation, and they become good friends. She is eager for him to meet her cousin, whose fiancé (Alan Ladd) had been stolen from her by Miss Wells. When she learns the circumstances surrounding the invitation for the dance, she refuses to go with the young man. Instead, Evans takes her. She looks so charming, and sings so well, that she becomes the hit of the evening and the most popular girl in school. Miss Wells decides to drop Ladd in order to go after Evans; but Miss Fellows tries to stop her because she herself had fallen in love with him. In the meantime, Ladd marries Miss Fellows' cousin. Miss Wells is shocked when Evans tells her he loved Miss Fellows and wanted to marry her. Miss Fellows is delighted.

Gene Stratton Porter wrote the story, and Adele Comandini, the screen play; Edward Dmytryk directed it, and I. E. Chadwick produced it. In the cast are Judith Linden, Roger Daniel, Marion Kirby, and others.—Suitability, Class A.

"Cheers For Miss Bishop" with Martha Scott and William Gargan

(United Artists, Rel. date not set; time, 94 min.)

A charming, sentimental drama, revolving around a teacher, who, because of her ability, sympathy, and understanding, came to be loved and respected, not only by the students at the college, but also by every one who came in contact with her. Her personal life receives a great deal of attention—her two unhappy loves. There is very little comedy in the picture, but there are several situations that bring tears to one's eyes. The closing scenes, which show the faculty and the students giving her a surprise party at her retirement, is one of such situations. The part of the teacher gives Miss Scott an opportunity to convince the industry that she possesses extraordinary acting talent; she is as convincing as a teacher over seventy as she is when she had just been appointed to the job in her early twenties:—

Miss Scott is thrilled when, at the age of nineteen, she is accepted as a student in the first University in her town. She graduates with honors and receives an appointment as a teacher at the same University. William Gargan, who had loved her for many years, hopes that she would marry him; but she loved him as a friend. She becomes acquainted with Donald Douglas, a newly arrived lawyer; they fall in love with each other and set their wedding date. But Miss Scott's young boy-crazy cousin (Mary Anderson) involves Douglas in an affair with her. Naturally the wedding is called off, and Douglas is compelled to marry the cousin. A short time later Miss Anderson, whom Douglas had deserted, returns to Miss Scott, for she was expecting a baby and needed help. She dies at childbirth; Miss Scott and her mother bring up the baby, a girl. Gargan still hopes that Miss Scott would marry him, but she refuses. The girl (Marsha Hunt), now grown, enters the University. A new professor (Sidney Blackmer) arrives at the University. He and Miss Scott fall in love with each other; but since he was married and his wife refused to give him a divorce, they decide to part; Blackmer resigns. Miss Scott realizes that her life was to be one of devotion to the teaching profession. Miss Hunt marries and goes away. She has a daughter who, when grown, enters the University as a student. Finally the time comes for Miss Scott to retire. She is honored at a banquet, which is attended by some of her old pupils who had become famous. She is overjoyed at the reception. Old faithful Gargan is at her side.

The plot was adapted from the novel by Bess Streeter Aldrich. Adelaide Heilbron and Sheridan Gibney wrote the screen play, Tay Garnett directed it, and Richard A. Rowland produced it. In the cast are Edmund Gwenn, Sterling Holloway, Dorothy Peterson, Ralph Bowman, and others.—Suitability, Class A.

THE AMERICAN ARBITRATION ASSOCIATION has just issued a statement informing the industry that arbitration under the Consent Decree will be ready to start the first day of February. A panel of sixty arbitrators from this area has been already selected; they are from a moving picture panel approximating 1200 men throughout the country.

According to Mr. C. V. Whitney, president of the American Arbitration Association, the arbitrators are all business and professional men and they will be paid when they take part in the settling of disputes. Mr. Whitney said that the Association, in accordance with its principle, has seen to it that movie arbitration is just as simple and inexpensive as arbitration in other businesses.

PICTURES NOW IN PRODUCTION

Columbia

"THEY DARE NOT LOVE," with Martha Scott, George Brent, and Paul Lukas. The title indicates that this will be a drama; but no facts are available about the story. The players are good. Miss Scott recently won recognition for her performance in "Our Town" and she is now appearing in the United Artists picture "Cheers For Miss Bishop." The success of this picture will probably depend on the drawing power of the stars.

Metro-Goldwyn-Mayer

"ROOSTY," with Lionel Barrymore, Edward Arnold, Gene Reynolds, Veda Ann Borg, Robert Sterling. Judging by the cast, this should make a good picture.

RKO

"THE DEVIL AND MISS JONES," with Jean Arthur, Robert Cummings, Charles Coburn, Edmund Gwenn. Norman Krasna has written the screen play, and Sam Wood is directing the picture. With such a combination of screen play writer, director, and competent players this should turn out very good, its box-office success depending on the popularity of the players in each locality.

Twentieth Century-Fox

"A VERY YOUNG LADY," with Jane Withers, Nancy Kelly, John Sutton, and Janet Beecher. Miss Withers is given pretty good support in this picture, and it should turn out good program fare.

Warner-First National

"MISS WHEELWRIGHT DISCOVERS AMERICA," with Jeffrey Lynn, Priscilla Lane, Ronald Reagan, May Robson, Lee Patrick, and Helen Westley. With such a cast, the picture should turn out pretty good.

"THIRTY DAYS HATH SEPTEMBER," with Eddie Albert, Joan Leslie, Alan Hale, John Litel. The cast does not warrant more than good program rating.

BOX-OFFICE PERFORMANCES

Columbia

The previous box-office performances of Columbia pictures were published in the November 30 issue:

"Nobody's Children": Fair-Poor.

"Girls Under 21": Good-Poor.

"Blondie Plays Cupid": Good-Fair.

"Lone Wolf Keeps a Date": Fair.

"Escape to Glory": Good-Fair.

"Ellery Queen No. 1 Master Detective": Good-Poor.

"The Great Plane Robbery": Fair-Poor.

Nine pictures, excluding five westerns, have been released. Grouping the pictures of the different ratings from the beginning of the season, we get the following results:

Good-Fair, 2; Good-Poor, 2; Fair, 1; Fair-Poor, 4.

First National

The previous box-office performances of First National pictures were published in the November 30 issue:

"The Letter": Very Good-Fair.

"She Couldn't Say No": Fair-Poor.

"Santa Fe Trail": Excellent-Very Good.

Eight pictures have so far been released. Grouping the pictures of the different ratings from the beginning of the season, we get the following results:

Excellent-Very Good, 1; Very Good-Fair, 2; Good-Fair, 2; Fair-Poor, 3.

Metro-Goldwyn-Mayer

The previous box-office performances of Metro-Goldwyn-Mayer pictures were published in the November 30 issue:

"Escape": Excellent-Very Good.

"Bittersweet": Good-Poor.

"Gallant Sons": Good-Fair.

"Little Nellie Kelly": Good-Fair.

"Dr. Kildare's Crisis": Good-Fair.

"Go West": Good-Fair.

"Comrade X": Very Good-Good.

Fifteen pictures have been released. Grouping the pictures of the different ratings from the beginning of the season, we get the following results:

Excellent-Very Good, 2; Very Good-Good, 1; Good, 1; Good-Fair, 7; Good-Poor, 1; Fair, 3.

Paramount

The previous box-office performances of Paramount pictures were published in the November 30 issue:

"World In Flames": Fair-Poor.

"Three Men From Texas": Good-Poor.

"A Night at Earl Carroll's": Fair-Poor.

"Texas Rangers Ride Again": Good-Poor.

"Love Thy Neighbor": Excellent-Good.

"Second Chorus": Good.

Fifteen pictures have been released. Grouping the pictures of the different ratings from the beginning of the season, we get the following results:

Excellent-Good, 1; Very Good-Good, 1; Good, 1; Good-Fair, 5; Good-Poor, 3; Fair-Poor, 4.

RKO

The previous box-office performances of RKO pictures were published in the November 30 issue:

"Li'l Abner": Fair-Poor.

"Too Many Girls": Good-Fair.

"Mexican Spitfire Out West": Good-Poor.

"You'll Find Out": Good-Fair.

"No, No, Nanette": Good-Fair.

Eleven pictures, excluding two westerns, have been released. Grouping the pictures of the different ratings from the beginning of the season, we get the following results:

Good-Fair, 4; Good-Poor, 1; Fair-Poor, 5; Poor, 1.

Twentieth Century-Fox

The previous box-office performances of Twentieth Century-Fox pictures were published in the November 30 issue:

"Street of Memories": Fair-Poor.

"Youth Will Be Served": Fair.

"Tin Pan Alley": Excellent-Very Good.

"Charter Pilot": Fair-Poor.

"Murder Over New York": Fair.

"Jennie": Good-Poor.

"Chad Hanna": Very Good-Fair.

Twenty-one pictures have been released. Grouping the pictures of the different ratings from the beginning of the season, we get the following results:

Excellent-Very Good, 1; Excellent-Fair, 1; Very Good-Good, 1; Very Good-Fair, 1; Very Good-Poor, 1; Good-Fair, 1; Good-Poor, 6; Fair, 2; Fair-Poor, 7.

United Artists

The previous box-office performances of United Artists pictures were published in the November 30 issue:

"Long Voyage Home": Good-Fair.

"Blackout": Fair-Poor.

"The Thief of Bagdad": Very Good-Good.

"The Son of Monte Cristo": Good.

Ten pictures have been released. Grouping the pictures of the different ratings from the beginning of the season, we get the following results:

Very Good-Good, 3; Good, 1; Good-Fair, 4; Fair, 1; Fair-Poor, 1.

Universal

The previous box-office performances of Universal pictures were published in the November 30 issue:

"Seven Sinners": Good-Fair.

"I'm Nobody's Sweetheart Now": Fair-Poor.

"The Devil's Pipeline": Fair-Poor.

"Sandy Gets Her Man": Good-Poor.

"One Night in the Tropics": Good-Poor.

"Meet the Wildcat": Fair.

"The Bank Dick": Good-Poor.

"Margie": Fair-Poor.

"Trail of the Vigilantes": Good-Fair.

"Give Us Wings": Fair.

Nineteen pictures, excluding three westerns, have been released. Grouping the pictures of the different ratings from the beginning of the season, we get the following results:

Very Good-Good, 2; Good-Fair, 5; Good-Poor, 4; Fair, 2; Fair-Poor, 6.

Warner Bros.

The previous box-office performances of Warner Bros. pictures were published in the November 30 issue:

"A Dispatch From Reuter's": Good-Poor.

"South of Suez": Fair.

"Lady With Red Hair": Good-Poor.

Six pictures have been released. Grouping the pictures of the different ratings from the beginning of the season, we get the following results:

Very Good-Good, 1; Very Good-Fair, 1; Good-Poor, 2; Fair, 1; Fair-Poor, 1.

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No. 5

HERE AND THERE

HOW SCRUPULOUSLY THE DISTRIBUTORS intend to observe the provisions of the Consent Decree may be evidenced by a letter this office has received from Mr. Neil Agnew, Vice-president and general manager of Paramount, dated January 27. Says Mr. Agnew:

"Dear Pete: In HARRISON'S REPORTS of January 25th I note your comment to the effect that some exhibitors fear the filing of a complaint before the new arbitration boards may give rise to reprisals.

"You may be interested to know that each and every Paramount exchange is now being given personal, minute instructions either by Paramount's chief counsel or his first assistant, on the ground, and that the keynote of these meetings with all members of the Paramount field forces is a scrupulous regard for all the rights of the exhibitor.

"As I conceive the operation of the Consent Decree through the first year, I feel that many arbitration cases may take the form of test cases to establish the *modus operandi* in various directions. These decisions will guide and benefit exhibitor and distributor alike.

"At any rate, I guarantee no malice will be tolerated in Paramount's dealings with arbitration or any other phase of its relations with its customers."

As stated elsewhere in this issue, the general managers of other major companies have given similar instructions to their sales forces, indicating unmistakably a sincere effort to give the Consent Decree a fair chance to test its workability.

HARRISON'S REPORTS wishes to thank Mr. Agnew for his determination to see that no salesman working for Paramount may resort to subterfuges.

* * *

CAN AN OLD HORSE BE TAUGHT new tricks? I believe it can.

Jay Emanuel, editor and publisher of the regional trade paper, *The Exhibitor*, says partly the following in the January 22 issue under the heading, "THE SALESMAN UNDER THE DECREE."

"At the present time, lawyers for the various companies are going around to branches discussing what can and what can not be done under the decree. Although we haven't been a party to any of these conferences, we can guess that a definite burden will be placed on the individual salesman. In as much as in most cases he is the sole direct contact between exhibitor and company, how he handles himself will be all-important, and, in cases of dispute, if a matter comes to arbitration or even to court, what the salesman has said to the exhibitor will be of great interest. The company branch head will be able to prove that the salesman was instructed one way, and if there is any trouble it is probable that the salesman will be in the middle of

it. If the exhibitor alleges certain tactics which violate the consent decree have been used, the salesman will have to prove that he isn't guilty. In this regard, we don't envy the salesman. All we can say is that he watch his step. . . ."

There have been times when the distributors, after protracted negotiations with exhibitor representatives, agreed upon certain reforms and so instructed their sales forces, but the salesmen, in order to make a good showing and thus put themselves in line for promotion, disregarded the instructions entirely. As a matter of fact, whatever trouble has been caused in the industry—the government and private suits—has been caused largely by the refusal of the sales forces to comply with home office instructions.

But times have changed and, from the letter sent to this office by Mr. Neil Agnew, general manager of Paramount, the film companies are doing all that is humanly possible to impress upon their sales forces the necessity for their observing scrupulously the provisions of the Decree. The writer is thoroughly convinced that a film salesman who will resort to subterfuges in order that he may make a better deal will have no place in the industry. Those who will not submit to the new order will have to get out.

In the opinion of this paper, the Consent Decree will prove beneficial to the film salesmen as much as to anybody else. A greater number of them will be needed, and the chances for promotion will be greater than they have ever been in the history of the industry. For this reason it seems inconceivable that any of them will do anything to put their chances into jeopardy.

* * *

THE ALLIED EXHIBITORS OF THE Northwest have decided to seek legislation for the purpose of nullifying the Consent Decree provision that compels the distributors to sell their pictures in blocks of five pictures maximum; they want to buy them in big blocks, as heretofore.

It is the opinion of this paper that they will waste their efforts, for according to competent legal opinion a law such as they are seeking cannot stand a test in the courts; it will be declared unconstitutional.

The exhibitors of the Minneapolis territory and all other exhibitor opponents of the abolition of block-booking and blind-selling should bear in mind that this controversy affects the interests, not only of the exhibitors, but also of the public. As a matter of fact, it is the public that suffers the most by the present block-booking and blind-selling system. For this reason they should at least give the Consent Decree a chance. There is time enough to agitate against it if it should prove injurious in application.

(Continued on last page)

"Come Live With Me" with Hedy Lamarr, James Stewart and Ian Hunter

(MGM, January 31; time, 85 min.)

The combined drawing power of Hedy Lamarr and James Stewart and a lavish production are the only assets this picture possesses. The story is thin, unbelievable, and slightly ridiculous; and the happenings are so obvious that any average picture-goer should know well in advance just how it will all end. Even the romance seems improbable. Despite the efforts of the players, the picture fails to hold one's interest throughout:—

Ian Hunter, wealthy publisher, and his wife (Verree Teasdale) live their own private lives: she goes out with other men, and he spends most of his time with Hedy Lamarr, a young Viennese, with whom he was in love. She agrees to marry him if he should obtain a divorce, on condition that his wife was not hurt thereby. Hunter is frantic when he learns that Miss Lamarr's permit to stay in the country had expired, and that she was in danger of being deported. The immigration officer suggests that she marry an American and thereby receive a quota number. Miss Lamarr accidentally becomes acquainted with Stewart, an impoverished author. She tells him of her trouble, and then suggests that if he would marry her, she would give him \$17.50 a week for his living expenses, which he could repay to her at his convenience. Feeling sorry for her, he agrees. The whole affair inspires him to write a novel. He sends the manuscript to Hunter's firm, little realizing that Hunter was the man involved. Miss Teasdale reads the script and recommends it to Hunter for publication. When he reads it, he realizes who Stewart was and sends for him. During the conference, Miss Teasdale sees through the whole thing. She orders Hunter to give Stewart a check for \$500 for advance royalties, hoping that with money he would have courage to win over Miss Lamarr. When Miss Lamarr asks him for a divorce, he is unhappy because he had fallen in love with her. Before agreeing to it, he insists that she spend a day with him. He drives her out to the country where his grandmother lived. She telephones Hunter, asking him to call for her. But she is so charmed by everything and by the change in Stewart, that by the time Hunter arrives she does not want to see him, for she realized she was in love with Stewart. She sends Hunter away, and she and Stewart are united.

Virginia VanUpp wrote the story, and Patterson McNutt, the screen play; Clarence Brown directed and produced it. In the cast are Donald Meek, Barton MacLane, Ann Codee, Adeline DeWalt Reynolds, and others.

Suitability, Class A.

"Six Lessons From Madame LaZonga" with Lupe Velez, Leon Errol and Helen Parrish

(Universal, January 17; time, 61 min.)

Just a moderately entertaining program comedy with music. About the only thing that can be said for it is the fact that the action is fast-moving; also that on one or two occasions Lupe Velez and Leon Errol manage to provoke laughter by their antics. The story is silly, the gags are old, and the action, which borders on the slapstick, is more to the taste of juveniles than of adults. The title song, which is not introduced until the very end, is sung pretty well by Miss Velez:—

Charles Lang, leader of a cowboy band, arrives in New York hoping to obtain night club work; but he learns that the rage was for rumba and conga bands. Being without funds, Lang and his men take jobs on a boat bound for Havana; their idea was to get a job playing in Havana, and then return to New York as experienced rumba players. On the boat Lang meets Helen Parrish; since she and her father (Leon Errol) spoke with an accent, he thought they were South Americans; he did not know that

they were Americans who were just putting on an act in an effort to get a job for Miss Parrish as a singer. Errol hoped to place Miss Parrish in the cafe owned by Lupe Velez in Havana; to his surprise he finds Miss Velez a passenger on the boat. She asks him not to speak to her during the trip because she was trying to promote financing to reopen her cafe, which had been closed because of lack of funds. In the meantime, Errol becomes acquainted with William Frawley, a petty crook, who poses as a wealthy man; but Errol is wise to him and sells him money stock for \$1,000. Once in Havana, Frawley and his henchmen learn about the trick and demand their money back. But Miss Velez suggests that the money be used to open her night club, and they could all be partners. Everything ends happily: the club is reopened, Miss Parrish and Lang and his boys are engaged as entertainers, and Errol is able to drop the accent he had been using.

Larry Rhine and Ben Chapman wrote the story, and Stanley C. Rubin, Marion Orth, Larry Rhine, and Ben Chapin, the screen play; John Rawlins directed it, and Joseph G. Sanford produced it. In the cast are Shemp Howard, Eddie Quillan, Guinn Williams, and others.

Suitability, Class A.

"Honeymoon For Three" with George Brent and Ann Sheridan

(Warner Bros., January 18; time, 75 min.)

A fair comedy for adults. It was produced once before, in 1933, under the title "Goodbye Again." Although several changes have been made in the plot, the picture is no more entertaining than was the first version. As a matter of fact, its box-office chances are smaller than they were in 1933, for since that time so many good romantic comedies have been produced that this fails to make much impression. It is amusing on occasion, and slightly tiresome at other times. Since the characters do nothing to awaken one's sympathy, the story lacks human appeal:—

George Brent, a famous author, accompanied by his secretary (Ann Sheridan), with whom he was in love, sets out on a lecture tour. Upon arriving at one of the towns, he receives a visit from an old college flame (Osa Massen); at first he does not even remember her. Although she had married Charles Ruggles, a practical business man, she had never forgotten Brent; as a matter of fact, she was silly enough to think that she had been the source of inspiration for all his novels. Ruggles tries to see Brent, but is unsuccessful; instead, he pours out all his troubles to Miss Sheridan, telling her that his wife had nagged him, constantly comparing him to Brent. He, therefore, wanted to see this wonderful man his wife had raved about. Brent does not know how to get rid of Miss Massen, who threw herself at him. She frightens Brent by telling him that she intended divorcing her husband so as to marry him. He finds her attractive, but decides he must disillusion her; but first he agrees to go to her country lodge to spend the day there with her. When their car breaks down, they stop at a roadside inn for dinner. To Brent's surprise, he finds that Miss Sheridan and Ruggles were there, too. He tries to hide the fact that Miss Massen was with him, but they soon find out. Miss Sheridan leaves, in disgust. Brent is terrified—Ruggles was eager to give his wife a divorce, which meant he would have to marry her. But Miss Sheridan finally comes to his rescue by pretending that he was the father of her child. Miss Massen is cured. And Brent promises to marry Miss Sheridan.

The plot was adapted from a play by George Haight and Allan Scott. Earl Baldwin wrote the screen play, Lloyd Bacon directed it, and Henry Blanke produced it. Jane Wyman, William T. Orr, Lee Patrick, Walter Catlett, Johnny Downs and others are in the cast.

Not for children. Class B.

**"Father's Son" with John Litel,
Frieda Inescort and Billy Dawson**

(Warner Bros., February 1; time, 57 min.)

A moderately entertaining program picture, suitable mostly for the family trade. It lacks appeal for the moviegoers who want action in the pictures they go to see, since in this case dialogue takes the place of action. Whatever interest one has in the picture is owed to the fine performances given by the three leading players and Christian Rub; they act their parts realistically and awaken sympathy:—

Frieda Inescort and her husband (John Litel) are happy when their young son (Billy Dawson) returns home from military school for his summer vacation. Litel, an important lawyer and public official, loves Billy but has no patience with him. Billy, like other boys, gets into trouble; but Litel cannot understand this. Instead, he reprimands the boy, and exacts promises from him that he would not do certain things. Billy, feeling that his father did not love him, runs away from home; he is found by Christian Rub, a kindly old fisherman, who saves him from the clutches of kidnappers and returns him to his home. Again Litel displays his temper. Miss Inescort pleads with him to be more tolerant; but when he refuses she leaves him, taking Billy with her. Billy has a glorious time, playing with every one he pleased, doing what he pleased, and spending time with Rub. But Billy knows that the separation was bringing unhappiness to both his father and mother. And so he thinks of a plan to bring them together: he hides out and sends a note to his mother, pretending that he had been kidnapped. She naturally rushes to Litel for help. They find Billy, and thus the family is reunited.

Booth Tarkington wrote the story, and Fred Niblo, Jr., the screen play; D. Ross Lederman directed it, and William Jacobs produced it. In the cast are Bernice Pilot, Phillip Hurlic, Sammy McKim, Sonny Bupp, and others. Suitability, Class A.

**"So Ends Our Night" with Fredric March,
Margaret Sullivan, Glenn Ford
and Frances Dee**

(United Artists, February 14; time, 120 min.)

A powerful but very depressing drama revolving around the plight of refugees stranded in Europe without passports. There are situations that tear at one's heartstrings. On occasion, the tension is relieved by comedy bits, but they are not strong enough to divert one's attention from the main dramatic theme. One is held in pretty tense suspense throughout, because of the danger to several characters, for whom one feels deep sympathy. The performances are excellent; but the surprise of the picture is Glenn Ford, who, for the first time, has really been given a chance to display his ability; his performance is outstanding. Even though the ending is a happy one for the hero and the heroine, one is left with a sad feeling, for the solving of their own problem does not affect the plight of others in positions similar to theirs. One of the most powerful scenes is that in which Ford, imprisoned along with a few other refugees, remembers his happy home life with his mother and father, and suddenly bursts out crying. And there are many other scenes equally as touching:—

Fredric March, a political refugee from Germany, has learned how to be tough and to fend for himself. Since he had no passport, he had to spend his life evading the police who, when they would catch up with him, would deport him to another country, where a similar fate awaited him. In one of the prisons, he meets Ford, a young Jewish refugee from Germany, and gives him hints on how to care for himself. During Ford's wanderings, he meets Margaret Sullivan, another Jewish exile from Germany; she had been a brilliant student, but had to give up everything along with many others. She and Ford fall in love; but she realizes the hopelessness of the situation and leaves for Vienna, where a job was waiting for her, without saying goodbye

to Ford. But he follows her there. Again he meets March, who was working in a carnival; he gets Ford a job there. March then tells him of his unhappiness at his separation from his wife (Frances Dee), for whose safety he worried. Erich Von Stroheim, a Gestapo agent, offers March a passport if he would give him the names of his friends; but March refuses. Miss Sullivan is forced to resign from her new position; she finds Ford. Happy at their reunion, they promise to stick together. They go through much suffering, wandering from place to place. Finally they arrive in Paris, where, with the aid of March, they obtain employment. Through a friend, March learns that his wife was in a hospital, dying after an operation. He determines to go back to Germany, even though it meant death. Before he goes, he leaves an envelope with money to be turned over to Ford in case he did not return in ten days. As soon as he arrives in Germany, he is picked up. He promises to give the names of his friends in return for the privilege of seeing his wife. The officials agree. Miss Dee dies happy at seeing March once again. Von Stroheim, who had accompanied him to the hospital, asks for the names. March, taking him by the arm, pulls him with him out of a window, and they both fall to their death. With the money March had left them, Miss Sullivan is able to obtain a passport for herself and Ford. They plan to go abroad; but neither one can forget March.

The plot was adapted from the novel "Flotsam" by Erich Maria Remarque; Talbot Jennings wrote the screen play, John Cromwell directed it, and David L. Loew and Albert Lewin produced it. In the cast are Anna Sten, Joseph Cawthorn, Leonid Kinsky, Roman Bohnen, and others.

It is too sombre for children. Class B.

**"Mr. and Mrs. Smith" with Carole Lombard
and Robert Montgomery**

(RKO, January 31; time, 95 min.)

Good! It is another one in the long line of marital comedies that have been produced recently. The story itself is thin, depending on different farcical situations for most of its entertainment value. The fact that it holds one's attention throughout is owed to the deft direction and the engaging performances. Another attraction is the picture's lavishness. Audiences who know Alfred Hitchcock as a director of thrilling melodramas may expect this to be another one in that class; for that reason, exhibitors should stress the fact that it is a comedy so as not to disappoint their patrons:—

Carole Lombard and Robert Montgomery manage to keep happily married by following one rule: should they quarrel, neither one was to leave the bedroom until they had finally made up. Sometimes this rule kept Montgomery away from his law office for a week; but his partner (Gene Raymond) did not complain. After one such session lasting three days, Montgomery and Miss Lombard finally make up and he goes to his office. The first visitor is the man who had married them; he informs Montgomery that, owing to a technicality, he and Miss Lombard were not legally married. This amuses Montgomery. He sees Miss Lombard that evening, little realizing that she, too, knew of the situation. After waiting an entire evening for him to suggest that they remarry, Miss Lombard, in disgust, throws him out of their home. Since she was a free woman, she goes out with Raymond, who loved her; she promises to marry him. Montgomery goes wild. He follows them wherever they go and humiliates Miss Lombard in the presence of Raymond's parents, who are shocked at the idea of their son marrying such a woman. After many adventures, Miss Lombard finally succumbs, realizing that she loved only Montgomery.

Norman Krasna wrote the story and screen play, and Harry E. Edington produced it. In the cast are Jack Carson, Philip Merivale, Lucile Watson, William Tracy, Esther Dale, Emma Dunn, and others.

The dialogue is a little too risqué for children. Class B.

DR. ALFRED N. GOLDSMITH, a personality too well known in the motion picture industry to need introduction, was honored recently by the Institute of Radio Engineers with the 1941 medal, for "his contribution to radio research, engineering and commercial development, his leadership in standardization, and his unceasing devotion to the establishment and upbuilding of the institute and its proceedings."

Few persons in the industry know how much Dr. Goldsmith has contributed towards the refining of the sound on films, not only in recording but also in reproducing. He has been the unyielding advocate of sound-on-film as against sound-on-disc; he advised the switch from the one type sound to the other at a time when Warner Bros. was the leading producer of sound pictures and the staunch supporter of the sound-on-disc system. But even as strong a company at that time as Warner Bros. could not arrest progress; despite its avowal in November, 1929, that it would never change from sound-on-disc to sound-on-film, in August, 1930, it announced that it would make the switch.

Dr. Goldsmith has two inventions to his credit on television. The one concerns a superimposed background, independent of the subject but fitting in; the other, the employment for the reproduction of images of a large number of small inexpensive tubes instead of one large but expensive tube.

* * *

SOME TRADE JOURNALS CONVEY the information that several booking companies are about to be formed to book for such exhibitors as are unable to view the films themselves when they are tradeshow. A ten per cent booking fee will be charged the exhibitors who take advantage of their services.

HARRISON'S REPORTS wishes to advise the exhibitors to wait until they find out whether they want such services or not, at so high a cost. It is time enough to contract for such services after they find out that they must have them.

* * *

I UNDERSTAND THAT EFFORTS are to be made by BMI (Broadcast Music, Inc.) to interest the theatre owners to take part in its fight against ASCAP.

In the opinion of this paper, it will not be difficult for BMI to induce the theatre owners of the country to take part in this fight; they have a grievance of their own—the tax they have to pay in accordance with the seating capacity of their theatres. In their opinion, it is a double taxation, since the producer pays to ASCAP royalty for whatever music is used in the pictures; and when they were paying for score, they were taxed triply.

But many exhibitor leaders are wary lest they fall from the frying pan into the fire. Suppose BMI, with the help of the exhibitors, became strong; what guarantee have they that they will not pay royalty to two organizations instead of to one, as at present?

Abram Myers has this matter under advisement and I am sure that he will bring it to the attention of the Allied board of directors, now meeting in Washington. There is no question that Allied will seek to obtain guarantees before tying up with BMI.

No one may, or should, begrudge the members of ASCAP for collecting royalties from those who profit from the work of their brains; but the exhibitors have the right to object to triple, or even double, taxation, no matter what the excuses.

PICTURES NOW IN PRODUCTION

Paramount

"CAUGHT IN THE DRAFT," with Bob Hope, Dorothy Lamour, Eddie Bracken, Lynne Overman, Clarence Kolb, and Paul Hurst. This should make a good comedy, and, considering Bob Hope's popularity, should do from good to very good at the box-office.

"MEN OF ACTION," with William Boyd. Western.

Republic

"SIS HOPKINS," with Judy Canova, Bob Crosby, Charles Butterworth, Susan Hayward, Jerry Colonna, Katherine Alexander, and others. This will most likely be a comedy with music, and, judging by the cast, it will be one of Republic's higher-budgeted pictures. Exhibitors will have to judge for themselves the strength of the players as box-office attractions. The picture itself should be good.

Twentieth Century-Fox

"BLOOD AND SAND," with Tyrone Power, Linda Darnell, Alan Curtis, Laird Cregar, and John Carradine. This was first produced by Paramount in 1922, with Rudolph Valentino as the star. It was successful. The story depicts the tragedy of the hero who, having risen from poverty to fame as a toreador, becomes involved with an adventuress, thereby neglecting his wife and child. He tries, in vain, to get out of the woman's clutches. He dies from wounds received during a bullfight when he loses his nerve because of the taunts of the adventuress. The story has action and human appeal, but the ending is tragic, which is a drawback as far as present-day audiences are concerned. Perhaps the ending will be changed. At any rate, the production should be lavish. Its box-office success will depend on Tyrone Power's drawing power in each locality.

Universal

"THE FLAME OF NEW ORLEANS," with Marlene Dietrich, Roland Young, Bruce Cabot, Mischa Auer, Andy Devine, Laura Hope Crews, and Raymond Walburn. No facts are available about the story. But Joe Pasternak is producing it, and Rene Clair, the famous French director is directing it; also the cast is good. It will most likely be a comedy in the style of the others in which Miss Dietrich has recently appeared. Exhibitors who played the other pictures will be able to judge what its box-office value will be for them.

"THE LADY FROM CHEYENNE," with Loretta Young, Robert Preston, Gladys George, Edward Arnold, Frank Craven, and Jessie Ralph. No facts are available about the story. The cast is good. It will probably make a good picture with similar box-office results.

"THE MAN WHO LOST HIMSELF," with Brian Aherne, Kay Francis, and Henry Stephenson. The cast is only fairly good; and, since no facts are available about the story, it is difficult to predict what the results will be.

Warner-First National

"THE BRIDE CAME C.O.D.," with James Cagney, Bette Davis, Stuart Erwin, and George Tobias. With two such popular and good players as Bette Davis and James Cagney, this should turn out very good, with excellent box-office results.

"SINGAPORE WOMAN," with Brenda Marshall, David Bruce, and Bruce Lester. The cast warrants no more than good program rating.

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HERE AND THERE

THE ALLIED BOARD OF DIRECTORS, meeting in Washington, took up the Consent Decree as one of the most outstanding exhibitor questions.

Mr. Lee W. Newbury, President of the New Jersey Allied, head of the Policy Committee, submitted to the meeting the following observations regarding the provisions that are beneficial to the exhibitors and those that are not.

The Policy Committee found that:

Section III is beneficial in that it puts an end to blind-selling, making it possible for the exhibitor to determine the suitability of the pictures he intends buying.

Section IV does not abolish block-booking entirely and, unless the distributors are scrupulously fair in selling their pictures when the Decree goes into effect, the hardships the exhibitor will suffer under it will outweigh the benefits.

Section V should eradicate the evil of compelling the exhibitor to buy short subjects in order for him to obtain the features, but it fears that, as long as the salesmen have several classes of products to sell, there will be a temptation to tie up the sale of undesirable product along with the product the exhibitor wants to buy.

Since the distributors have declared that they intend to discipline any of their salesmen who may fail to observe this Section of the Consent Decree scrupulously, the exhibitor will have little to fear for a breach of this kind, particularly if he should report to Allied any violations of it; Allied has undertaken to keep its eye on the behavior of the salesmen with a view to taking appropriate action should any of them resort to "chiseling" tactics.

Section VI, relating to the right of the exhibitor to have some kind of run, is beneficial in that it ends exclusive selling, resorted to by some producers so as to favor the bigger circuits, particularly the affiliated circuits, against smaller circuits, as well as individual exhibitors, at the same time keeping pictures away from fly-by-night exhibitors.

Section VIII is highly beneficial to the exhibitor in that it provides for arbitrating complaints against unreasonable clearance.

Section X is of little value to the exhibitors, in that the arbitrating of cases of discrimination in the granting of a run imposes too many conditions; but it is of value to those exhibitors who might qualify under all the conditions imposed.

Section XI is the weakest of all the Sections, in that it postpones indefinitely the remedying of a condition against which Allied has fought bitterly all these years—theatre divorcement. Allied contends that theatre ownership by the producers has been the cause of all the industry evils, and postponing the curing of these evils for three years is the worst disappointment that Allied has felt. But Allied promises to watch the action of the theatre-owning producers closely with a view to determining whether they, in acquiring additional theatres, or in erecting new ones, violate the provisions of the Consent Decree, so as to call the attention of the Department of Justice to them.

"Robert L. Wright, Special Assistant to the Attorney General, in charge of administering the Consent Decree," says the Allied release, "paid a visit to the directors and kindly consented to answer questions. This proved to be a profitable session and the directors will carry the information derived back to their members."

HARRISON'S REPORTS recommends to all exhibitors who are not members of Allied now to become members of their regional Allied units at once, so that they might get the benefit of all valuable information passed to members.

Whatever your viewpoint about Allied is, I can conscientiously say that it is the only exhibitor organization that deserves the consideration of every independent exhibitor. No matter what faults you may find in its structure, it is the only organization to which you may appeal for aid and get it.

* * *

AS STATED IN LAST WEEK'S ISSUE, the music tax matter came up for discussion at the Allied meeting in Washington last week. Mr. Myers had written to BMI asking whether it intends to collect royalty from theatres for performing publicly copyrighted music reproduced from the films they play, and Mr. Russell R. Clevenger, Director of Public Relations for BMI, replied as follows:

"Dear Mr. Myers:

"In my reply to your letter of the 21st, I can say that BMI is definitely committed to a policy of clearance at the source of all music, which will be put into effect just as soon as ASCAP agrees to do the same. Such a policy will unquestionably be a great benefit to motion picture exhibitors as it would relieve them of paying double for music. It seems to me that the motion picture exhibitor has just complaint against the policy taxing so much per seat for performance fees as he has no control whatever over the music he receives.

"In answer to your question, BMI has no plan in mind for collecting royalties from exhibitors and it is doubtful if such a policy would be adopted unless it were essential to compete with ASCAP.

"BMI now has under its control a supply of copyrighted music sufficient for producers of motion pictures to draw upon. We have several contracts pending with producers but, of course, anything that your Association might do to urge the playing of BMI music in your theatres would be helpful in stimulating its use."

Mr. Myers accompanied the release of this letter with an explanatory note under the heading, "END OF THE MUSIC TAX," recommending that the exhibitors study the letter carefully, so as to compare the attitude of BMI with that of ASCAP, which refused to reply to a similar letter sent to it, asking for the same kind of information.

I have read Mr. Clevenger's letter carefully, and the deeper I study it the more thoroughly I am convinced that the exhibitors are headed toward double taxation by two different organizations, ASCAP and BMI. Let us examine the letter:

Mr. Clevenger admits that the exhibitor pays for music a double tax, concedes that he has a justifiable complaint against double taxation because he has no control whatever over the music he receives, but accompanies his assurance that BMI is definitely committed to a policy of clearance of all music at the source by the reservation that BMI will adhere to such a policy only if ASCAP agrees to do the same, implying that, if ASCAP should refuse to follow the BMI example, BMI might do what ASCAP is doing now—double tax the exhibitors.

"BMI," says Mr. Clevenger, "has no plan in mind for collecting royalties from exhibitors," unless ASCAP refuses to stop collecting such royalties, in which case BMI might find it necessary to collect a similar tax.

Just how the collecting of royalties by ASCAP can affect the position of BMI, Mr. Clevenger does not say; and neither can I find an explanation.

As I said in one of the foregoing paragraphs, the exhibitor is about to become a victim of double taxation, by two different music associations, unless, of course, the Government succeeds in inducing ASCAP to sign a Con-

(Continued on last page)

**"The Wild Man of Borneo" with
Frank Morgan, Mary Howard
and Billie Burke**

(MGM, January 24; time, 78 min.)

Whatever entertainment value this program comedy has depends on Frank Morgan's performance, for the story is ordinary and pretty silly. There are occasional spurts of comedy due to the actions on the part of Morgan, who tries to make every one believe that he was an important actor. The fact that one feels sympathy for him is owed, not to the character he portrays, but to Morgan's own ability, for in other hands the part might have been an objectionable one. The story, along with the backgrounds and costumes, is old-fashioned. There is a routine romance:—

Morgan, who made his living selling fake medicine, learns that his sister had died; this meant that his daughter (Mary Howard), whom he had not seen for many years, was left alone to administer the estate. He goes to his daughter, only to find that the estate was bankrupt. She, believing what he had written to her about his success and his trips around the world, is overjoyed at his arrival, and suggests that they leave for New York. He pawns his watch to pay the railroad fare. He obtains lodgings for himself and his daughter at a boarding house owned by Billie Burke, a tender-hearted widow, who worshipped Richard Mansfield, the great actor. Morgan wins her respect by pretending that he was Mansfield's intimate friend. The other boarders, particularly Donald Meek, who wanted to marry Miss Burke, scoff at his stories. Morgan is finally reduced to the point where he has to accept employment as a "wild" man at a penny arcade owned by an old friend (Walter Catlett). He leads every one to believe that Mansfield was ill and that he was taking his part. Eventually they learn the truth. But Miss Burke forgives him and even asks him to marry her; but he refuses. He plans to run away; his daughter finds out about it and prevents him from doing so. Instead, she insists that he go into partnership with her fiancé (Dan Dailey, Jr.), who had an idea for projecting moving pictures; they open the first motion picture show in Catlett's arcade.

The plot was adapted from a play by Marc Connelly and Herman J. Mankiewicz; Waldo Salt and John McClain wrote the screen play, Robert B. Sinclair directed it. In the cast are Marjorie Main, Andrew Tombes, Phil Silvers, and others.

Suitability, Class A.

**"The Arkansas Judge" with Weaver Bros.,
Elviry, Roy Rogers and Spring Byington**

(Republic, January 28; time, 72 min.)

Wherever the Weaver Brothers and Elviry are popular, "The Arkansas Judge" should do good business, for it is probably their best effort to date. For one thing, it gets away from the slapstick type of comedy that they have indulged in heretofore; for another, it gives them an opportunity to portray sympathetic characters. They sing a few songs in their customary style, but the music in this case is incidental. The story itself is not particularly exciting; it holds one's attention mainly because of the sympathy one feels for a few characters:

Leon Weaver, founder and judge of Peaceful Valley community, is proud of his community, since every one was friendly and no one harbored ill feelings toward any one else. But the peace of the town is suddenly broken when Eily Malyon, a widow, suddenly accuses Spring Byington, the community handy woman, of having stolen fifty dollars from her. Leon and his brother Frank stoutly defend Miss Byington, knowing that she was hard-working and honest. Gossip gets around that Veda Ann Borg, daughter of the town banker (Frank M. Thomas), had been seen sneaking

out of the widow's house, and that she might have stolen the money. The town is divided. Thomas realizes that his daughter had stolen the money to buy a new dress, but he wants to save her from disgrace. He, therefore, starts talk against Miss Byington; furthermore, he insists on bringing a slander action against Leon, employing as his witnesses several persons who were indebted to him. The jury finds against Leon, which meant he would have to give up his home and belongings to pay the verdict. Thomas asks him to stay on, on one condition: that Miss Byington be sent away. Leon refuses to accept those terms. A group of townspeople, angered because the Judge was leaving them, take matters into their own hands, for they felt it was Miss Byington who should leave. They set fire to her home, not knowing she was in it. She is saved by Roy Rogers. Miss Borg finally confesses. Naturally every one feels ashamed of their actions against Miss Byington. Leon stays on, and his daughter (Pauline Moore) marries Rogers.

The plot was adapted from a novel "False Witness," by Irving Stone; Dorrell and Stuart McGowan wrote the screen play, Frank McDonald directed it, and Armand Schaefer produced it. In the cast are June Weaver, Loretta Weaver, Minerva Urecal, Monte Blue, Russell Hicks, and others.

Suitability, Class A.

**"Ride, Kelly, Ride" with Eugene Pallette,
Marvin Stephens and Rita Quigley**

(20th Century-Fox, February 7; time, 58 min.)

Minor program fare. Not only is the story trite, but the production values are poor and the players lack box-office value. And to make matters worse, the story revolves around horse racing, which, even in the best pictures, does not as a rule interest women. A romance has been woven into the plot, but it is of the puppy-love variety and can hardly be taken seriously:—

While on their way to the Santa Anita racetrack, Richard Lane, race horse owner, and his trainer (Eugene Pallette) stop at a ranch; they are impressed by the riding skill of a young cowhand (Marvin Stephens). Noticing that the foreman mistreated Stephens, they offer to take him along with them, and to train him as their jockey. After a year of training under Pallette, Stephens is a capable jockey. He meets Charles D. Brown, race horse owner, his wife (Dorothy Peterson), and daughter (Rita Quigley). Brown asks Lane to permit Stephens to ride his horse in the next race; he agrees. Lane, who had made betting arrangements with gamblers, asks Stephens to throw the race, but he refuses. Lane's jockey fouls Stephens, who falls and is injured. He is taken to the hospital. The jockeys, feeling sorry for Stephens who needed money for his hospital bills, decide to fix the next important race: they pick the horse that should win and then bet on it, hoping in that way to make enough money to turn over to Stephens. Pallette overhears Lane planning to bet on the race that had been fixed; he had found out about it through his crooked jockey. Unaware that the boys were doing it for Stephens, he telephones to him and tells him about the frameup. Stephens, realizing that Brown would lose everything if his horse did not win, leaves the hospital and rushes to the track; although injured, he insists on riding Brown's horse; and he wins. He is cheered by every one and receives his first kiss from Miss Quigley.

The plot was adapted from a story by Peter B. Kyne; William Conselman, Jr. and Irving Cummings, Jr. wrote the screen play, Norman Foster directed it, and Sol M. Wurtzel produced it. In the cast are Mary Healy, Chick Chandler, Lee Murray, Cy Kendall, Frankie Burke, and others.

Suitability, Class A.

"Along the Rio Grande" with Tim Holt and Ray Whitley

(RKO, February 7; time, 64 min.)

The western fans should enjoy this. In spite of the fact that the plot is routine, it has the ingredients that appeal to the followers of action pictures—fast horse-back riding, fights, and exciting chases; and the hero is, as usual, courageous in the face of danger. Tim Holt becomes better with each picture; he rides well, makes a good appearance, and acts with more ease. Comedy and a few songs have been worked into the plot:—

By posing as bank robbers, Holt and his two pals (Ray Whitley and Emmett Lynn) join the gang headed by Robert Fiske, who had cold-bloodedly killed their ranch employer. Fiske had been terrorizing the ranchers, first, by rustling their cattle, and, secondly, by forcing them to turn over their receipts for cattle they might have sold; he managed to elude the Sheriff by crossing the border after each robbery. Whenever Holt and his pals learn about an intended holdup by Fiske's gang, they manage to get word to the Sheriff, who, in that way, is able to prevent the robbery and arrest a few of Fiske's men. Fiske is furious; he tries to find out how the news had leaked out, and eventually learns about Holt working with the Sheriff. He plans to trap Holt and the Sheriff by giving out misleading information to Holt. By fast thinking on the part of Betty Jane Rhodes, a singer at Fiske's cafe, and Whitley, Holt receives warning. The gang is rounded up and Fiske is trapped. Holt and Miss Rhodes fall in love with each other.

Stuart Anthony wrote the story, and Arthur V. Jones and Morton Grant, the screen play; Edward Killy directed it, and Bert Gilroy produced it. In the cast are Hal Taliaferro, Carl Stockdale, Slim Whitaker, and others.

Suitability, Class A.

"Misbehaving Husbands" with Harry Langdon and Betty Blythe

(Producers Releasing Corp.; time, 64 min.)

A fair program marital comedy, suitable for neighborhood theatres. Although the story is not unusual, it has several amusing situations; and it gives Harry Langdon a chance to show his ability as a comedian, without the use of his customary silly makeup. The production values are fair, too. A mild romance is worked into the plot:—

Harry Langdon and Betty Blythe have been happily married for many years. Langdon, a department store owner, is extremely absent-minded; when he becomes engrossed in his work he forgets all about time. Miss Blythe, wanting to surprise him, plans a party for their wedding anniversary. But Langdon becomes involved in an argument with his assistant about window-dressing and fails to show up at the party. An old friend, who was on her way to the surprise party, sees Langdon with one of the store models, and misunderstands. She spreads the story at the party, and Miss Blythe overhears it; she suspects the worse. Langdon arrives late at night and tries to sneak into the house; Miss Blythe catches him and, finding a woman's slipper in his pocket, is frantic. She refuses to listen to his explanation that it came from a wax window model. She decides to sue Langdon for divorce, and gives the case to a crooked lawyer. When the lawyer notices that she was on the verge of making up with Langdon, he frames him; Miss Blythe then resolves to go ahead with the proceedings. But Ralph Byrd, a young lawyer cousin of Langdon's, investigates and exposes the crooked lawyer. Explanations follow and Langdon and Miss Blythe are reconciled.

Cea Sabin wrote the story, and Vernon Smith and Claire Parrish, the screen play; William Beaudine directed it, and Jed Buell produced it. In the cast are Esther Muir, Gayne Whitman, Florence Wright, and others.

Suitability, Class A.

"Back Street" with Margaret Sullavan and Charles Boyer

(Universal, February 7; running time, 89 min.)

This story still offers good adult entertainment. But, as is the case with most remakes, it is not as stirring as was the first version, in which Irene Dunne and John Boles starred. Patrons who did not see the first version, however, not being familiar with the plot, should find it an absorbing drama. As was the case with the first picture, the subject matter, which deals with a married man's living with an unmarried young girl, has been handled with extreme delicacy. As a result of such treatment, one feels sympathy with the heroine, despite the part she plays in a married man's life. The hero, however, fails to awaken any sympathy, for although he treats the heroine with kindness and consideration, it is only she who suffers. Some of the situations stir one's emotions deeply. The most emotion-stirring situation is in the end, where the hero is shown dying as a result of an apoplectic stroke. He spends the last few minutes of his life trying to convey to his son his desire to talk to the heroine by telephone. In that part, Mr. Boyer's acting is superb; he should win the Academy of Arts and Sciences' award for men actors with hands down:—

Margaret Sullavan, who ran a small-town store, accidentally meets Charles Boyer, a young banker who had stopped over at her town; they fall in love with each other. But he was engaged to some one else and so, after a few days, has to bid her goodbye. Just as he was to board the boat taking him away, he realizes that he loved Miss Sullavan too much to give her up; he telephones her to meet him at the dock immediately, his intention being to marry her and take her with him. Through the trick of an objectionable young man, Miss Sullavan misses the boat and loses her chance of marrying Boyer. Five years later, in New York, she runs into Boyer, and learns from him that he was married and the father of a son. After spending an evening together, they realize they still loved each other. Miss Sullavan agrees to become Boyer's mistress, knowing that her life would be a dull one, for she could not be seen publicly with him. Hurt at his not having called immediately upon his return from Europe, she goes back home. She plans to marry Richard Carlson, an old suitor. The night that she was to leave to meet Carlson, Boyer appears. He tells her how important she was in his life; unable to give him up, she goes back to the old relationship, which continues for many years; she watches with pride Boyer's great success. Everyone, including Boyer's son (Tim Holt), knows about the affair; but not Boyer's wife. Whenever Boyer and his family went to Europe, Miss Sullavan would sail on the same boat. Holt is enraged; on one of their trips to Paris, he confronts Miss Sullavan and insults her. Boyer arrives, and tries to explain but Holt refuses to listen. The following day, Boyer has a stroke and dies. Miss Sullavan is heartbroken. Holt goes to see her, offering her passage back to America. Noticing that she looked ill, he goes for a doctor; but she dies before his return.

The plot was adapted from the Fannie Hurst novel; Bruce Manning and Felix Jackson wrote the screen play, Robert Stevenson directed it, and Mr. Manning produced it. In the cast are Samuel S. Hinds, Frank McHugh, Frank Jenks, Esther Dale, Peggy Stewart, Nell O'Day, and others.

Not suitable for children or adolescents. Class B.

sent Decree, and the Decree provides against double taxation.

It seems to me as if this danger can be averted only by legislation, such as Allied tried to introduce in Congress several years ago.

HARRISON'S REPORTS is not opposed to the authors' and composers' getting a just remuneration for the work of their brains, but the right of the exhibitor to complain against double and even triple taxation should not be diminished thereby. Let there be found a method by which the charge for the use of the copyrighted music for public performance for profit be made at the source; it is the only method by which injustice may be averted.

* * *

AT A RECENT MEETING of Allied of the Northwest, in Minneapolis, the membership decided to proceed with state legislation against the Consent Decree's five-picture group method of selling. Only four members voted against it.

Mr. Peasley, president of the organization, was in New York early this week and I sought to obtain from him the information whether he was for or against the proposal, but he would not commit himself, evidently preferring to stand by the majority of the membership, right or wrong; but my information from Minneapolis is to the effect that he is one of the four who opposed the motion.

If the Northwest exhibitors have money to waste in trying to have passed a law that will eventually be thrown out, that is their business; but they could find better use of the money by spending it in seeing that the provisions of the Decree are observed scrupulously.

* * *

IN A RECENT ISSUE OF THE house organ of Independent Theatre Owners of this city, Harry Brandt printed a letter he addressed to Judge Goddard urging that James J. Walker, former Mayor of New York City and former counsel of Motion Picture Theatre Owners of America, when it was an independent exhibitor organization, to be appointed as one of the Appeals Board arbitrators.

I have always accepted recommendations on exhibitor matters from Harry Brandt with a certain reservation, but this is one time that I agree with him fully.

I have known Mr. Walker for more than twenty years and today I feel towards him as warmly as I did the first year I met him. I am thoroughly convinced that, if he were appointed as one of the members of the National Appeals Board, the interests of those exhibitors whose cases come before it would be protected to the fullest extent. Mr. Walker knows what the words "protection," "clearance," "play-date," and the other terms employed in the trade mean, and hence he might have been of invaluable aid to the other members of the board. Unfortunately, the Department of Justice said that Mr. Walker would not do; it preferred to give the job to some superannuated ex-federal judge, who knows nothing about the picture industry; and until he and the other judges learn what "clearance," "zoning" and the other terms mean, the exhibitors will suffer.

The exhibitors, not only of New York State, but of every state in the Union, owe a debt of gratitude to James J. Walker, for the beneficial legislation that he sponsored while he was first an Assemblyman, then a Senator, in this State, and afterwards Mayor of New York City, for this legislation has influenced the framing of laws in other states and cities. The Sunday Option Bill is one of them; exhibitors both of this state and of other states, as well as the producers, have made millions in combined profits as a result of that law. And how about the Fire Underwriters Law, the provisions of which have been copied by many other cities?

And these are only two laws that have benefited the exhibitors.

Take it from me: James J. Walker is an exhibitor at heart, and the Government's failure to appoint him as one of the arbitrators is a great loss to the motion picture industry.

* * *

AN EXHIBITOR OF A STATE nearby writes me partly as follows:

"The distributors have already set up a machinery how to circumvent the consent decree—at least as to the short subjects.

"At this very time they are already selling, and in several instances have to my personal knowledge sold, the 1941-42 short-subject product.

"In one instance I have heard the exchange manager state to a certain exhibitor: 'You won't buy the shorts? I won't sell you next year,' meaning this coming season.

"I personally know that the exhibitor in question cannot afford to buy any more shorts because of the fact that his is a double-bill situation and he pays for a considerable number of shorts he is not able to play. . . ."

There are some other accusations in the letter.

This paper cannot pay any attention to communications where the name of the offending salesman as well as of the company he works for are not divulged. But, aside from that, if an exhibitor, after what has been said repeatedly in the columns of this paper as well as of all other trade papers about the instructions that have been issued by the home offices to the forces in the field, will still fall for the old bunk it is the fault of no one else but of himself. He could bring the name of the offending salesman to the attention of either the home office of the company the salesman works for, or the Allied organization. Certainly Pittsburgh, the zone from which this complaint emanates, has a fine organization and a complaint by this exhibitor to Mr. Fred Herrington, the able organization's secretary, will bring an avalanche of trouble on the salesman's head.

This paper suggests that, whenever a complaint is made by an exhibitor against a salesman, the exhibitor give the name of the offending salesman and of the company he works for. In this manner, the complaint may be brought to the attention of the home office executives.

Let us do things right!

PICTURES NOW IN PRODUCTION

Monogram

"AIR DEVILS," with the East Side Kids, Joan Barclay, and George Eldredge. Probably on the same level as the other pictures with the East Side Kids. Program entertainment.

Paramount

"KISS THE BOYS GOODBYE," with Don Ameche, Mary Martin, Oscar Levant, Eddie Anderson, Elizabeth Patterson, Jerome Cowan. This has been adapted from the successful stage comedy. The cast is good, and it should, therefore, turn out a good to very good comedy with similar results at the box-office.

Republic

"THE GREAT TRAIN ROBBERY," with Bob Steele, Claire Carleton, Milburn Stone, Monte Blue, Helen MacKellar. An action melodrama revolving around two brothers, one a crook and the other an officer of the law. The story offers chances for plentiful action. It should turn out a good program picture.

"BACK IN THE SADDLE AGAIN," with Gene Autry, Smiley Burnette, Jacqueline Wells, Mary Lee, Edward Norris. This should make a good western.

United Artists

"NEW WINE," with Ilona Massey, Binnie Barnes, Alan Curtis, Albert Basserman, Billy Gilbert, Sterling Holloway. The cast is good. The picture should turn out from good to very good with similar box-office results.

Universal

"MODEL WIFE," with Joan Blondell, Dick Powell, Charles Ruggles, Lee Bowman, Ruth Donnelly, Hobart Cavanaugh. Judging from the cast this will probably be a comedy; it should turn out good, with its box-office possibilities depending on the drawing power of the Blondell-Powell combination.

"MR. DYNAMITE," with Lloyd Nolan, Irene Hervey, J. Carrol Naish, Robert Armstrong, Elisabeth Risdon. Probably a pretty good program melodrama.

Warner-First National

"STRANGE ALIBI," with Arthur Kennedy, Joan Perry, Minor Watson. Program melodrama.

"AFFECTIONATELY YOURS," with Merle Oberon, Dennis Morgan, Rita Hayworth, Ralph Bellamy, James Gleason. No facts are available about the story. But the players do not warrant more than a fairly good box-office rating.

"NO HARD FEELINGS," with Ricardo Cortez, William Lundigan, Maris Wrixon. Program fare.

HARRISON'S REPORTS

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HERE AND THERE

MR. ADOLPH ZUKOR HAS just announced that he has accepted the chairmanship of the Amusement Industry's Division of the Greek War Relief Association. He has established his headquarters at the Paramount Bldg., 1501 Broadway.

Serving on his committee will be Will H. Hays, Martin Quigley, Sidney R. Kent, Sam H. Harris, Joseph Bernhard, and William G. Van Schmus.

Gradwell Sears has taken charge of the chairmanship of the distributors' committee, and John H. Harris of the exhibitors'.

The country has been divided into twelve zones, with the following chairmen: Arch M. Bowles, John J. Friedl, Harry M. Kalmine, M. A. Lightman, M. J. Mullin, R. J. O'Donnell, Elmer G. Rhoden, E. V. Richards, Jr., Frank H. Ricketson, Jules J. Rubens, J. R. Vogel, and R. B. Wilby.

In accepting the Chairmanship of this Committee, Mr. Zukor said:

"In all my years in the Amusement Industry I have attempted to protect my name, the name of Paramount and the industry itself. When I was approached by the Greek War Relief Committee to accept the Chairmanship of the Amusement Industry, I was reluctant, not because I did not think the cause was a great one, as I believe the contrary most enthusiastically, but I was fearful that for obvious reasons I would not be able to give the full energy necessary to raise the funds so badly needed to help those who fight not only for their homes and liberty, but for civilization itself. Because of the nature of the cause and its urgency, I have accepted the Chairmanship of the Amusement Industry for the Greek War Relief Association."

The Committee will announce its plans of action in the near future; in the meantime, every one of you should do his utmost to help the Greek Relief organization whenever he can. There are more than six hundred local committees throughout the United States right now, and in a short time the number of them will reach a thousand.

Greece is not asking you to help its soldiers—they can take care of themselves; but it does ask you to help the widows and orphans of those who have fallen in the battlefield, fighting a war they did not provoke, and tried with every possible means to avoid, even to the point of humiliation; also the civilians, bombed by people who do not want to bomb them—there has never been any enmity between the Greek and Italian people—but who are ordered to bomb them by a person whom Winston Churchill, in his Sunday speech, described as, crafty, cold-blooded and black-hearted, "who had thought to gain an empire on the cheap by stabbing fallen France in the back." It is to help

the victims of this monster that has induced Mr. Zukor to accept the chairmanship of this committee, and the other members of the committee to serve on it.

Let us all do whatever we can to help this great cause; I am doing my bit at National Greek War Relief Headquarters, at 730 Fifth Avenue, this city, in the publicity department.

* * *

IN THE ANNUAL REPORT of the chairman of Allied States Association, which report was read at the meeting in Washington last month, the following was said as to the organization's future policy:

"The controlling fact around which you must formulate Allied's policy for 1941, is that the consent decree has been entered. The selling system which it prescribes for the five consenting companies will apply to all pictures released by them after August 31st. Unless the three non-consenting defendants sign up in the meantime, the chances are that the experiment will last for only one season. Other provisions are presently effective, or will be as soon as the arbitration machinery can be set up. The main issue of the suit—theatre divorce—has been postponed for a test period of three years.

"The rank and file will look to the National Board for guidance as to what their attitude towards the decree should be. Is further opposition desirable or feasible? If so, what form should that opposition take?"

The opinion of this paper is that the Consent Decree provision that limits the picture blocks to five pictures or to a smaller number should be given a fair chance to prove itself.

* * *

IT IS A WELL KNOWN FACT that the majority of the members of Allied are not in favor of the Consent Decree as it has been adopted, for they feel that it does not give them the reforms that they had sought all along. For this reason they are again determined to fight for the Neely Bill, for this Bill would make it possible for them to buy as many pictures at one time as they would want, without being compelled to buy pictures that might prove unsuitable for their requirements.

The old Neely Bill is, of course, dead, but it has been reintroduced in the Senate, and its number is, S. 183. Allied says that it still has the backing of the public groups.

This time the Bill has been amended to remove the opposition of the Bill's opponents, in accordance with views expressed by them at the last hearing.

(Continued on last page)

"Road Show" with Adolphe Menjou, Carole Landis and John Hubbard

(*United Artists, January 24; time, 86 min.*)

This comedy is made up of such a hodgepodge of nonsense that its appeal will be directed only to the most ardent followers of slapstick. It makes use of some pretty old gags to provoke laughter, but only on occasion do they prove amusing. It starts off well enough; but it soon peters out, with poor results. The players try hard, but they are up against such poor material, that their struggle is a hopeless one:—

Millionaire John Hubbard, on the day of his marriage to Polly Ann Young, suddenly gets frightened and pretends to have a fit. She sees through the trick and is so enraged that she has him placed in a sanitarium for the insane, threatening to keep him there until he promised to go through with the marriage. Hubbard cannot convince the doctors of his sanity. He becomes acquainted with Adolphe Menjou, one of the inmates, who claimed he was sane but found it more comfortable to live at the sanitarium, since his wealthy nephew (Charles Butterworth) paid all the bills. Menjou and Hubbard escape, and join a carnival show owned by Carole Landis. She learns that the police were after them, but, since she felt sorry for them, she permits them to stay with the show, even though it caused her inconvenience; Hubbard does not tell her who he was. The show has bad luck. Menjou, in order to impress Miss Landis, claims that Hubbard was a famous lion tamer. She is overjoyed at the news, because with such an act, her carnival would become famous. Hubbard is terrified when he has to get in the cage; he climbs out through the top and one of the lions follows; this causes a riot, but they finally get the lion back in the cage. Menjou leads the carnival to Butterworth's estate; he orders them to set up their tents. Then he invites Butterworth and his friends to pay them a visit, his intention being to charge them high prices. But a gang of rowdies, angry at being kept out, break up the circus. Hubbard, whose secretary had found him, orders the man to buy an up-to-date carnival, which he eventually presents to Miss Landis. They are united.

Eric Hatch wrote the story, and Arnold Belgard, Harry Langdon and Mickell Novak, the screen play; Hal Roach directed and produced it. In the cast are Patsy Kelly, George E. Stone, Margaret Roach, Willie Best, and others. Suitability, Class A.

"Petticoat Politics" with Roscoe Karns and Ruth Donnelly

(*Republic, January 31; time, 66 min.*)

This latest addition to the "Higgins Family" series is a slapstick comedy, limited in its appeal. The story is silly, and the comedy is of the nerve-racking type that tires instead of amusing one. It may go over in neighborhood theaters where the family trade is not too exacting in their demands; but intelligent audiences will find the whole thing pretty tiresome:—

Ruth Donnelly becomes worried when an insurance salesman tells her that men who retire do not live long; her husband (Roscoe Karns) had just retired from business in order to live a life of ease on his annuity policy income. She tries to induce him to do little things around the house, but he bungles everything and in the end proves to be more of a nuisance than a help. Miss Donnelly hits upon a solution—to have Karns nominated to run as Mayor against the crooked politician who was in office. At first Karns is annoyed, but then he decides to run in order to become some one important in his community and thus be able to join the "Knights of Bedlam," an exclusive men's club from which he had been blackballed. But then his troubles begin—first, he makes a bet with one of the crooked politicians that he could beat the crooked Mayor; and later he learns that the politicians and racketeers would stop at nothing to insure the election of their man. The reform ticket is split when Pierre Watkin is entered as another candidate. But he realizes the danger, and soon withdraws as a candidate; he decides to see to it that Karns is made a member of the "Knights of Bedlam." He and a few of the other members, wearing masks, "kidnap" Karns in order to put him through the initiation ceremony. But Karns, thinking they were the politicians out to get him, tries to escape through a window, only to find himself hanging from an electric sign that was gradually giving way. He is finally rescued, inducted into the society, and even elected Mayor, thereby winning prominence and a large sum of money.

Ewart Adamson and Taylor Caven wrote the original screen play. Eric C. Kenton directed it, and Robert North produced it. In the cast are Spencer Charters, George Ernest, Lois Ranson, Polly Moran and Paul Hurs. Suitability, Class A.

"Meet the Chump" with Hugh Herbert, Lewis Howard and Jeanne Kelly

(*Universal, February 14; time, 60 min.*)

A program farce, suitable mostly for the Hugh Herbert fans. The story, and most of the action, is silly. Herbert, in the typical part of a scatter-brained character, is occasionally comical; but by the time the picture is half finished, one begins to get a little tired of his antics, for he is constantly on the screen:—

Herbert, who acted as trustee for his nephew's inheritance, is reminded by his secretary that, according to the terms of the will, he was to turn over \$10,000,000 to his nephew (Lewis Howard) the next day, on condition that Howard was married before sundown of that day. But Herbert had dissipated at least half the estate, and, realizing that the penalty would be a ten year prison term, decides to act insane. The first thing he does is to discourage Howard's fiancée (Kathryn Adams) from marrying him. Then he goes to a sanitarium; when Howard visits him there, Herbert leads everyone to believe it was Howard who was insane. But Howard manages to escape; one of the nurses goes after him. He offers a taxi driver a large sum of money to get him back to the city in time to marry. But the taxi driver was a member of a gang headed by Richard Lane, and, thinking the gang could get money out of Howard, takes him and the nurse (Jeanne Kelly) to the hideout. Lane listens to Howard's story. First he induces Miss Kelly to marry Howard. Then he and the gang go after Herbert, hoping to make him pay Howard so that they could collect. But everything is finally adjusted when it develops that Herbert had made a large sum of money on some investments and could pay off Howard.

Hal Hudson and Otis Garrett wrote the story, and Alex Gottlieb, the screen play; Edward Cline directed it, and Ken Goldsmith produced it. In the cast are Anne Nagel, Shemp Howard, Andrew Tombes, and others.

Suitability, Class A.

"Western Union" with Robert Young, Randolph Scott, Dean Jagger, and Virginia Gilmore

(*20th Century-Fox, February 21; time, 95 min.*)

Photographed in technicolor, this outdoor melodrama is not only visually exciting, but has some thrilling action, good comedy bits, and romance. And to top it off the performances are very good. Particularly outstanding is the acting of Randolph Scott. Not too much time is wasted on plot details; instead it goes in for action, of the type that the fans enjoy—riding, fighting, and heroic deeds. And yet the story, in its simple way, is interesting, for it deals with the initial efforts of Western Union to string cables westward, and the hardships endured by men in carrying out that task:—

Randolph Scott, one-time member of a band of outlaws, saves the life of Dean Jagger, head builder for Western Union. When Scott joins Jagger's crew as scout, Jagger makes him understand that he would not give his past away. Robert Young, a young college graduate from the East, is signed on as surveyor. Every one finds him amusing at first, because of his fine clothes and good manners; but he soon proves his worth to them. The Western Union workers are hampered by Indian raids. Scott, who knew the territory well and was surprised at Indian attacks, decides to track the matter down. He finds that the raiders were not Indians, but the members of his former gang, headed by Barton MacLane, who disguised themselves as Indians. Scott returns to the camp, but reports that the attackers were Indians. Next day the advance crew is attacked by Indians, and manage to beat off the raiders when they receive help from the main camp. By the time they return to the main camp, they find it in ruins, and the livestock stolen. They trace the cattle to MacLane's headquarters, but are forced to pay \$5,000 for its return. Although Scott is greeted familiarly by MacLane, Jagger asks no questions, but emphasizes his confidence in Scott. MacLane kidnaps Scott, and then starts a forest fire, destroying the camp again. Scott escapes, but arrives too late. Jagger demands an explanation; instead of giving one, Scott resigns. Just before he leaves he tells Young to tell Jagger that MacLane was his brother. Scott goes after MacLane, but is killed. Young shoots it out with MacLane and kills him. The Western Union line is finished. Young and Virginia Gilmore, Jagger's sister, are united. They regret that Scott was not alive to see the proceedings.

Zane Grey wrote the story, and Robert Carson, the screen play; Fritz Lang directed it, and Harry Joe Brown produced it. In the cast are John Carradine, Chill Wills, Russell Hicks, Victor Kilian, and others. Suitability, Class A.

**"The Face Behind the Mask" with
Peter Lorre and Evelyn Keyes**

(Columbia, January 16; time, 69 min.)

A fair program melodrama. One's interest is held mainly because of the sympathy one feels for the two leading characters, portrayed by Peter Lorre and Evelyn Keyes. They both give such good performances that they make a far-fetched story seem plausible at times. The picture is not one to relax the spectator, for it deals with human suffering and ends tragically for both hero and heroine. But there are a few situations that stir one's emotions; and, because of the pity one feels for the hero and the heroine, one's interest is held pretty well to the end:—

Lorre, a Hungarian immigrant trying to get a start in America, is caught in a fire in his cheap hotel. He recovers; but his face is so disfigured that people are horrified when they look at him, and no one is willing to give him a job, even though he was an excellent mechanic. Disheartened, Lorre tries to jump in the river, but he is saved from doing this by George E. Stone, a petty crook. Stone and Lorre become inseparable friends. Stone tried to induce Lorre to join him in stealing, but Lorre refuses, until their situation becomes desperate due to Stone's poor health. Then Lorre carries out a daring robbery; Stone and his crooked friends insist that Lorre become their leader. He enters the life of crime only to make enough money to have plastic surgery performed on his face so that he could obtain honest employment again. When the time comes that he has enough money, he learns to his sorrow that it was too late for anything to be done. Instead, the doctor makes a mask for him, which he is compelled to wear. When Lorre meets Miss Keyes, a blind girl, his life changes; he tells her all about himself and about his ugliness, but that does not matter to her; they plan to marry. Lorre gives his men notice that he was quitting. They misunderstand and plan to get even. They plant a bomb in the radio in his automobile. While Lorre was away answering a telephone call from Stone, who wanted to warn him, Miss Keyes gropes for the radio, turns it on, and is killed in the explosion. Grief-stricken, Lorre brings about the death of the four men responsible for the crime by flying them to the desert and depositing them there without food or water. He, too, dies.

Thomas E. O'Connell and Arthur Levinson wrote the story, and Allen Vincent and Paul Jarrico, the screen play; Robert Florey directed it, and Wallace McDonald produced it. In the cast are John Tyrrell, Al Seymour, James Seay, and others.

Not for children. Class B.

**"Buck Privates" with Bud Abbott,
Lou Costello, Lee Bowman
and Alan Curtis**

(Universal, January 31; time, 83 min.)

This is a very good comedy for the masses. For one thing, it is the first comedy of army life to be produced; for another, the action is fast-moving, alternating between comedy and musical interludes, with just a dash of romance. Abbott and Costello definitely establish themselves as a comedy team that should win wide popularity. Each time they appear, they provoke hearty laughter. The story itself is thin; but that is incidental, for there are so many amusing situations that one overlooks the lack of a plot:—

Abbott and Costello, in order to avoid arrest for having sold neckties on the street without a license, hide in an army recruiting station. Thinking that they were in a theatre that was having bank night, they sign papers without realizing that they were enlisting. Their troubles begin when they get to camp, for their sergeant turns out to be the very policeman they had run away from. Costello, in particular, finds himself in trouble—not only does he talk too much, but he is a complete nitwit when it comes to training. Both he and Abbott become friends with Lee Bowman, a snobbish wealthy young man, who expected his prominent father to obtain his release, and with Alan Curtis, Bowman's former chauffeur. Both Bowman and Curtis are rivals for the affection of Jane Frazee, one of the hostesses at the camp. Bowman eventually redeems himself when he shows bravery in army maneuvers. He undergoes a change, realizing that army life was not bad; he decides to remain in the army. Both he and Curtis are transferred to an officers' training camp; they are happy to learn that Miss Frazee had been transferred to the same camp.

Arthur T. Horman wrote the original screen play. Arthur Lubin directed it, and Alex Gottlieb produced it. In the cast are the Andrews Sisters, Nat Pendleton, Samuel S. Hinds, Leonard Elliott, and others.

Suitability. Class A

**"You're the One" with Bonnie Baker,
Orrin Tucker, Albert Dekker and
Edward Everett Horton**

(Paramount, February 7; time, 83 min.)

This comedy with music will have to depend mostly on the popularity of Bonnie Baker and Orrin Tucker and his band to put it across. The story is silly and only now and then amusing. It has a few things to its credit, however; one is the lavish production, and the others are the few tuneful musical numbers. In spite of the fact that Jerry Colonna's comedy antics are based on some old gags, he manages to provoke most of the laughter. The romance is routine:—

Edward Everett Horton, a theatrical agent, tries to induce Albert Dekker, a famous band leader, to give Bonnie Baker an audition. But Dekker was interested only in blondes, and refused to listen to Miss Baker because she was a brunette. Besides, he had just lost his radio contract. In order to win a new contract with an important sponsor who insisted that he would have to get thinner, Dekker leaves for Colonna's weight-reducing sanitarium, there to reduce. In the meantime, Miss Baker, through an error, has her hair bleached blonde. It makes quite a difference in her appearance, and she actually looks glamorous. Horton decides to take her up to the sanitarium so as to win Dekker's attention. Horton buys her beautiful clothes, and has her pose as a mysterious glamour girl. Dekker falls for her at first sight. But she proves to be a disappointment to Orrin Tucker, leader of the band at the sanitarium, for he had known her when she was a sweet simple girl without any affectations. Eventually she reveals to him the reason for her change; he then offers her a job with his band but it is too late, for by that time Dekker had already signed her up to sing with his band. But Dekker loses the contract because, instead of reducing, he had gained weight. This automatically releases Miss Baker, and she is free to join Tucker's band. Dekker is at first disappointed, but he soon forgets about it when he becomes attracted to Lillian Cornell, a nurse, who proves to be a good singer.

Gene Markey wrote the story, screen play, and produced the picture. Ralph Murphy directed it. In the cast are Renie Riano, Teddy Hart, Eddie Conrad, and others.

Suitability, Class A.

**"The Mad Doctor" with Basil Rathbone,
Ellen Drew and John Howard**

(Paramount, February 14; time, 89 min.)

Good for the followers of horror films. The story holds one's attention to the end, for not until then is the heroine out of danger. It moves along at a pretty fast pace, and occasionally is pretty exciting. The story is neither cheerful nor pleasant; yet those who enjoy pictures of this type will find it engrossing; credit for this is due to the direction and to the capable performances by the leading players. There are occasional comedy bits to relieve the tension:—

Basil Rathbone, a doctor who had been educated in Vienna, practices medicine in a small town in the United States. No one, except his assistant (Martin Kosleck), knew of his past—that he had been married in Vienna, that his first wife had been unfaithful and that he had killed her; that since his arrival in America he had made it a practice to marry wealthy women and then kill them, thereby collecting their fortunes. Ralph Morgan, the local physician, is suspicious of Rathbone after his last wife dies; and he is unhappy, too, for she had been a fine woman and a good friend. But there is nothing he can do. Rathbone and Kosleck leave for New York. Rathbone becomes acquainted with Ellen Drew, a wealthy young girl with a suicide complex. He becomes her constant companion and helps bring her back to normalcy. And for the first time he finds that he is really in love. This changes him completely and he decides to forget his past and try to marry Miss Drew and live a normal life. But John Howard, a young reporter who loved Miss Drew, is suspicious of Rathbone and starts investigating. He soon learns the facts. Rathbone and Kosleck realize they were trapped, and attempt to cover up their deeds by murdering Morgan, who could give the most damaging testimony against them. Rathbone hurriedly marries Miss Drew, who knew nothing of his past, hoping to leave the country with her. But she finds out about it on the day of their marriage and is horrified. Realizing everything was lost, Rathbone plunges to his death. Miss Drew and Howard are reconciled.

Howard J. Green wrote the screen play, Tim Whelan directed it, and George Arthur produced it. In the cast are Barbara Allen, Kitty Kelly, Hugh O'Connell, Hugh Sothorn, and others.

Not for children or adolescents. Class B.

There is no doubt that Allied, if it were again to take up the fight for the passage of this Bill, would have the support of the public groups that it had before, with perhaps new groups added; but whether it can overcome opposition and succeed in having it passed it is difficult to tell in advance.

* * *

AT THE MEETING OF THE Allied board of directors in Washington last month, Al Steffes, of Minneapolis, was elected Honorary National Councillor of the organization.

The office carries neither duties nor emoluments, and to a person like Al it would mean nothing, except that, by giving him such an office, the Allied leaders wanted to show their appreciation for the work Al had done when he was an active member of the board. It is, indeed, a creditable demonstration of appreciation.

Most of the readers of this paper and many others, members of the motion picture industry, remember that, one year ago last month, Al Steffes, while attending the meetings of the Allied board of directors in Washington, was taken ill with a heart ailment and since that time he has been trying to regain his health; and the writer is glad to report that he is well on his way to such recovery as the type of his illness makes possible. Though complete recovery is difficult, the last report that I received from his personal physician indirectly indicates that Al Steffes can live to be of ripe old age if he should merely take ordinary precautions. And I am glad to state that he is obeying doctor's orders to the last detail.

I am sure that his many friends want to have this information.

* * *

AT THE ALLIED MEETING in Washington last month, H. A. Cole was reelected president.

The official release gives the following facts:

H. A. Cole, president; Abram F. Myers, general counsel and chairman of the board; Martin G. Smith, treasurer; Herman A. Blum, financial secretary; Charles H. Olive, secretary, and Arthur K. Howard, recording secretary.

The Executive Committee consists of the following:

H. A. Cole, Nathan Yamins, Sidney Samuelson, Martin Smith, Jack Kirsch, Mike Rosenberg, Roy Harrold, and Abram Myers, (*ex-officio* member).

* * *

IT LOOKS AS IF Samuel Goldwyn and United Artists will compose their differences without court action. Such is at least the information that was printed in the trade papers last week.

If correct, this is, indeed, good information for the exhibitors, for Mr. Goldwyn has been making meritorious pictures, and when he discontinued producing, disbanding his organization, an important producer was removed from the field.

This is no time for any one who can make good pictures to lie idle; the theatres need good pictures, and the profits from them go to swell the Government's income, so badly needed these days.

* * *

THE SUBJECT OF RAISING admission prices has created considerable controversy. Some exhibitors favor the idea, but some exhibitors op-

pose it. The Pittsburgh Allied unit recently passed a resolution opposing the increasing of admission prices on outstanding pictures.

HARRISON'S REPORTS has advocated the raising of admission prices all along the line wherever feasible, and when it is not feasible to raise them at least on outstanding pictures. Its policy has been supported by some important industry factors. Now comes also Joseph Bernhard, general manager of Warner Theatres, advocating the same thing. This he did at the AMPA luncheon last week.

In no other industry is an article of higher quality sold at the same price as an article of lower quality. Why should it be different in the motion picture industry?

PICTURES NOW IN PRODUCTION

Columbia

"A GIRL'S BEST FRIEND IS WALL STREET," with Joan Bennett, Franchot Tone, John Hubbard, Eve Arden. This will most likely be a comedy. But the players do not rate more than fairly good to good rating at the box-office.

Metro-Goldwyn-Mayer

"A WOMAN'S FACE," with Joan Crawford, Melvyn Douglas, Conrad Veidt, Marjorie Main, Donald Meek. This should make a good drama, and with the players mentioned, it should do very good at the box office.

Monogram

"SIGN OF THE WOLF," with Grace Bradley, Louise Beavers, Mantan Moreland. The plot is based on the Jack London story. The players do not warant more than fair possibilities at the box-office.

Paramount

"POWER DIVE," with Richard Arlen, Jean Parker, Billy Lee, Roger Pryor. Probably an action picture; but with the players mentioned, it rates only program possibilities.

RKO

"SUNNY," with Anna Neagle, Ray Bolger, John Carroll, Edward Everett Horton. This should make a good musical comedy, with its box-office possibilities depending on Miss Neagle's popularity in each locality.

"REPENT AT LEISURE," with Kent Taylor, Wendy Barrie, George Barbier. Fair program picture.

Twentieth Century-Fox

"THE COWBOY AND THE BLONDE," with George Montgomery, Mary Beth Hughes, Alan Mowbray, Fuzzy Knight. Probably a comedy of fairly good program rating.

Universal

"OH, CHARLIE," with Bud Abbott, Lou Costello, Richard Carlson, Evelyn Ankers, Joan Davis, Marc Lawrence. After the showing of "Buck Privates," Abbott and Costello should become popular with the masses, who will probably be eager to see them again. Should "Oh, Charlie" turn out good entertainment, it should do very good at the box-office.

Warner-First National

"SHINING VICTORY," appraised in the January 18 issue as "Winged Victory."

HARRISON'S REPORTS

Vol. XXIII

NEW YORK, N. Y., SATURDAY, FEBRUARY 15, 1941

No. 7

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Along the Rio Grande—RKO (64 min.)	23
Arkansas Judge, The—Republic (72 min.)	22
Back Street—Universal (89 min.)	23
Behind the News—Republic (74 min.)	3
Beyond the Sacramento—Columbia (58m.)	Not Reviewed
Border Legion—Republic (58 min.)	Not Reviewed
Bowery Boy—Republic (71 min.)	7
Case of the Black Parrot, The—First National (59m.)	2
Cheers for Miss Bishop—United Artists (94 min.)	15
Come Live With Me—MGM (85 min.)	18
Convoy—RKO (77 min.)	6
Dr. Kildare's Crisis—MGM (74 min.)	2
Father's Son—Warner Bros. (57 min.)	19
Flight Command—MGM (114 min.)	2
Flight From Destiny—Warner Bros. (74 min.)	11
Girl in the News, The—20th Century-Fox (76 min.)	7
Her First Romance—Monogram (78 min.)	15
High Sierra—First National (99 min.)	14
Honeymoon for Three—Warner Bros. (75 min.)	18
Hudson's Bay—20th Century-Fox (94 min.)	3
Invisible Woman, The—Universal (72 min.)	7
Jolly Old Higgins—Republic (See "The Earl of Puddleston")	138/40
Keeping Company—MGM (79 min.)	10
Kitty Foyle—RKO (108 min.)	3
Land of Liberty—MGM (97 min.)	10
Law and Order—Universal (57 min.)	Not Reviewed
Lucky Devils—Universal (61 min.)	7
Maisie Was a Lady—MGM (79 min.)	10
Melody Girl—Republic (See "Sing Dance Plenty Hot")	130/40
Misbehaving Husbands—Producers Releasing (64m.)	23
Mr. and Mrs. Smith—RKO (95 min.)	19
Play Girl—RKO (77 min.)	11
Pony Post—Universal (59 min.)	Not Reviewed
Pride of the Bowery—Monogram (63 min.)	6
Ragtime Cowboy Joe—Universal (58m.)	Not Reviewed
Ride, Kelly, Ride—20th Century-Fox (58 min.)	22
Romance of the Rio Grande—20th Cent.-Fox (72m.)	3
Saint in Palm Springs, The—RKO (65 min.)	11
She Couldn't Say No—First National (62 min.)	2
Six Lessons From Madame LaZonga—Universal (61 min.)	18
So Ends Our Night—United Artists (120 min.)	19
Take Me Back to Oklahoma—Monogram (65 min.)	Not Reviewed
Tall, Dark and Handsome—20th Century-Fox (78m.)	15
Texas Terrors—Republic (57 min.)	Not Reviewed
This Thing Called Love—Columbia (98 min.)	6
Three Men From Texas—Paramount (75 min.)	Not Reviewed
Trail Blazers—Republic (58 min.)	Not Reviewed
Tree of Liberty—Columbia (See "Howards of Virginia")	142/40
Virginia—Paramount (108 min.)	14
West of Pinto Basin—Monogram (61m.)	Not Reviewed
Where Did You Get That Girl?—Universal (65m.)	6
Wild Man of Borneo, The—MGM (78 min.)	22
You're Out of Luck—Monogram (60 min.)	10

RELEASE SCHEDULE FOR FEATURES

Columbia Features

(729 Seventh Ave., New York, N. Y.)

2012	Escape to Glory—O'Brien-C. Bennett	Nov. 28
2024	Ellery Queen No. 1 Master Detective— Bellamy-Lindsay	Nov. 30
2203	Thundering Frontier—Starrett (57m.)	Dec. 5
2031	The Great Plane Robbery—Jack Holt	Dec. 9
2033	The Phantom Submarine—Louise-Bennett	Dec. 20
2101	Arizona—Arthur-Holden-William	Dec. 25
2211	Wild Cat of Tucson—Elliott (59m.)	Dec. 31
2005	This Thing Called Love—Douglas-Russell	Jan. 2
2204	The Pinto Kid—Starrett (61 min.)	Jan. 9
	The Face Behind the Mask—Lorre-Keyes	Jan. 16
	The Devil Commands—Karloff-Duff (65m.)	Feb. 3
2212	Across the Sierras—All star west. (58m.)	Feb. 13
	Adam Had Four Sons (Legacy)— Baxter-Bergman (reset)	Feb. 18
	Meet Boston Blackie—Chester Morris	Feb. 20
	Blondie Goes Latin—Singleton-Lake	Feb. 27
2205	Outlaws of the Panhandle—Starrett (59m.)	Feb. 27
	Missing Ten Days—Harrison-Verne	Feb. 28

First National Features

(321 W. 44th St., New York, N. Y.)

552	The Letter—Davis-Marshall-Stephenson	Nov. 23
571	She Couldn't Say No—Pryor-Arden-Edwards	Dec. 7
551	Santa Fe Trail—Flynn-deHavilland	Dec. 28
572	Case of the Black Parrot—Lundigan-Foy	Jan. 11
556	High Sierra—Lupino-Bogart-Curtis	Jan. 25
	The Strawberry Blonde—Cagney-deHavilland- Hayworth-Hale-Tobias	Feb. 22

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

115	Dr. Kildare's Crisis—Ayres-Barrymore	Nov. 29
114	Go West—Marx Bros.-Carroll-Lewis	Dec. 6
113	Comrade X—Gable-Lamarr-Homolka	Dec. 13
	No release set for	Dec. 20
116	Keeping Company—Morgan-Rutherford	Dec. 27
117	Flight Command—Taylor-Pidgeon-Hussey	Jan. 3
118	Maisie Was a Lady—Sothorn-Ayres	Jan. 10
119	The Philadelphia Story—Grant-Hepburn	Jan. 17
120	Land of Liberty—(charity film)	Jan. 24
121	The Wild Man of Borneo—Morgan-Burke	Jan. 24
122	Come Live With Me—Stewart-Lamarr-Hunter	Jan. 31
123	Blonde Inspiration—Shelton-Grey-Dekker	Feb. 7
125	The Trial of Mary Dugan—Young-Day	Feb. 14
126	Andy Hardy's Private Secretary—Stone- Rooney-Hunter-Rutherford	Feb. 21
127	Free and Easy—Hussey-Cummings-Bruce	Feb. 28
128	Rage in Heaven—Montgomery-Bergman	Mar. 7
124	The Bad Man—Beery-L. Barrymore-Day	Mar. 14
	The Ziegfeld Girl—Garland-Stewart	Mar. 21
	Roosty—L. Barrymore-Reynolds-Arnold	Mar. 28

Monogram Features

(630 Ninth Ave., New York, N. Y.)

	Her First Romance—Edith Fellows	Dec. 25
	Rollin' Home to Texas—Ritter (63 min.)	Dec. 30
	Trail of the Silver Spurs—Range Busters (60 min.)	Jan. 5
	Dead Man's Shoes—Banks-Lawson (Eng. prod.)	Jan. 15
	You're Out of Luck—Darro-Moreland	Jan. 20
	The Kid's Last Ride—Range Busters	Feb. 10
	Ridin' The Cherokee Trail—Ritter	Feb. 25
	Air Devils—East Side Kids	Mar. 10
	Sign of the Wolf—English cast	Mar. 15

Paramount Features

(1501 Broadway, New York, N. Y.)

1939-40 Season

- 3946 North West Mounted Police—Cooper-Carroll-Goddard-FosterDec. 27
(End of 1939-40 Season)

1940-41 Season

- 4010 World in Flames—(62 min.)Oct. 25
4008 Dancing on a Dime—Paige-FrawleyNov. 1
4009 Arise My Love—Colbert-MillandNov. 8
4050 Three Men From Texas—Wm. Boyd (75m.) ..Nov. 15
4011 A Night at Earl Carroll's—MurrayDec. 6
4012 Texas Rangers Ride Again—Howard-Drew. Dec. 13
4013 Love Thy Neighbor—Benny-Allen-Martin ..Dec. 27
4014 Second Chorus—Astaire-Goddard-Meredith ..Jan. 3
4051 Doomed Caravan—William Boyd (61 min.) ..Jan. 10
4015 Victory—March-Field-HardwickeJan. 17
4016 The Aldrich Family in Life With Henry—Cooper-Ernst-BrackenJan. 24
4017 You're the One—Tucker-Baker-DekkerFeb. 7
4018 The Mad Doctor—Rathbone-Howard-Drew. Feb. 14
4019 Virginia—Carroll-MacMurrayFeb. 21
4052 In Old Colorado—William BoydFeb. 28
4020 The Hardboiled Canary—Jones-FosterMar. 7
4021 The Lady Eve—Stanwyck-Fonda-Coburn ...Mar. 21
Las Vegas Nights—Regan-WheelerMar. 28
4053 Border Vigilantes—William BoydApr. 4

Republic Features

(1776 Broadway, New York, N. Y.)

- 064 Lone Star Raiders—Three Mesq. (57m.)Dec. 23
019 Bowery Boy—O'Keefe-Campbell-LydonDec. 27
074 Wyoming Wildcat—Red Barry (56 min.)Jan. 6
054 Robin Hood of the Pecos—Rogers (59m.)Jan. 14
044 Ridin' on a Rainbow—Gene Autry (79m.)Jan. 24
010 Arkansas Judge—Weaver Bros.-ElviryJan. 28
020 Petticoat Politics—Karns-DonnellyJan. 31
075 Bad Man From Rio—Red BarryFeb. 14
065 Prairie Pioneers—Three MesquiteersFeb. 16

RKO Features

(1270 Sixth Ave., New York, N. Y.)

- 106 Too Many Girls—Carlson-BallNov. 8
111 Mexican Spitfire Out West—Velez-Errol ...Nov. 15
108 You'll Find Out—Kyser-Lorre-KarloffNov. 22
182 The Fargo Kid—Tim HoltDec. 6
114 No, No, Nanette—Neagle-CarlsonDec. 20
112 Kitty Foyle—Rogers-MorganDec. 27
113 Remedy for Riches—Hersholt-HullDec. 29
161 Convoy—Clive BrookJan. 3
110 Little Men—Francis-Oakie-BancroftJan. 10
115 Let's Make Music—Crosby-RogersJan. 17
116 The Saint in Palm Springs—Sanders-Barrie ..Jan. 24
117 Mr. and Mrs. Smith—Lombard-Montgomery ..Jan. 31
183 Along the Rio Grande—Tim HoltFeb. 7
121 Play Girl—Francis-EllisonMar. 7

Twentieth Century-Fox Features

(444 W. 56th St., New York, N. Y.)

- 127 Girl in the News—Lockwood-WilliamsJan. 31
129 Ride, Kelly, Ride—Pallette-StephensFeb. 7
130 Golden Hoofs—Withers-Rogers-AldridgeFeb. 14
126 Western Union—Young-Scott-JaggerFeb. 21
132 Murder Among Friends—Weaver-Hubbard ..Feb. 28
133 Tobacco Road—Grapewin-Rambeau-Tierney ..Mar. 7
134 Sleepers West—Nolan-Bari-HughesMar. 14
135 The Outlaw—Mitchell-Houston-RussellMar. 21
136 Dead Men Tell—Toler-Aldridge-YungMar. 28
131 Scotland Yard—Kelly-Gwenn-LoderApr. 4

United Artists Features

(729 Seventh Ave., New York, N. Y.)

- The Son of Monte Cristo—Bennett (reset)Jan. 10
Road Show—Hubbard-Landis-MenjouJan. 24

Universal Features

(1250 Sixth Ave., New York, N. Y.)

- 5019 Diamond Frontier—McLaglen-NagelOct. 4
5017 A Little Bit of Heaven—Jean-StackOct. 11
5024 Slightly Tempted—Herbert-Moran (60m.) ..Oct. 18
5062 Law and Order—J. M. Brown (57m.)Oct. 18
5007 Seven Sinners—Dietrich-WayneOct. 25
5036 I'm Nobody's Sweetheart Now—O'KeefeNov. 1
5052 The Devil's Pipeline—Arlen-DevineNov. 1
5021 Sandy Gets Her Man—Baby Sandy-Erwin ..Nov. 8
5063 Pony Post—J. M. Brown (59 min.)Nov. 8
5015 One Night in the Tropics—Jones-KellyNov. 15
5023 Meet the Wildcat—Bellamy-LindsayNov. 22
5048 Next Time We Love—reissueNov. 22
5010 The Bank Dick—Fields-MerkelNov. 29
5026 Margie—Brown-GreyDec. 6
5008 Trail of the Vigilantes—Tone-MoranDec. 13
5025 Give Us Wings—Halop-FordDec. 20
5018 Invisible Woman—Barrymore-HowardDec. 27
5030 Where Did You Get That Girl?—Parrish-Quillan-ErrolJan. 3
5053 Lucky Devils—Arlen-DevineJan. 3
5027 San Francisco Docks—Meredith-HerveyJan. 10
5064 Boss of Bullion City—J. M. Brown (59m.) ...Jan. 10
5022 Six Lessons From Madame LaZonga—Velez-ErrolJan. 17
5011 Buck Privates—Abbott-Costello-CurtisJan. 31
Back Street—Sullavan-Boyer (reset)Feb. 7
Meet the Chump—Hugh Herbert (reset)Feb. 14
Nice Girl (Love At Last)—DurbinFeb. 21
5040 Dark Streets of Cairo—Gurie-Byrd (re.) ...Feb. 28
Mr. Dynamite—Nolan-Hervey (reset)Mar. 7
Model Wife—Blondell-PowellMar. 14
5065 Bury Me Not On the Lone Prairie—J. M. Brown (59 min.)Mar. 21
Double Date—Cast not setMar. 21
Lady From Cheyenne—Young-PrestonMar. 28

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

- 525 Here Comes the Navy—reissue (86 min.)Dec. 21
503 Four Mothers—Lane Sisters-Page-RainsJan. 4
510 Honeymoon for Three—Sheridan-BrentJan. 18
520 Father's Son—Litel-Inescort-DawsonFeb. 1
Flight From Destiny—Fitzgerald-MitchellFeb. 8
The Great Mr. Nobody—Albert-LeslieFeb. 15

SHORT SUBJECT RELEASE SCHEDULE**Columbia—One Reel**

- 2902 U. S. Military Academy—Washington Parade (10½ min.)Dec. 13
2653 Community Sing No. 3—(11m.)Dec. 13
2753 Punch and Judy—Fables (6½m.)Dec. 13
2556 Beautiful British Columbia—Tours (10½m.) ..Dec. 20
2974 Unusual Crafts—Cinescope (9m.)Dec. 25
2602 Take It or Leave It No. 2—Quiz (11½m.) ...Dec. 25
2854 Screen Snapshots No. 4—(9m.)Dec. 27
2803 Ali The Giant Killer—World of Sport (10½ min.)Dec. 27
2654 Community Sing No. 4—(10m.)Jan. 1
2505 A Helping Paw—Color Rhapsody (7m.)Jan. 7
2557 From Singapore to Hongkong—Tours (10m.) ..Jan. 10
2903 Naval Academy—Wash. Par. (10m.) (re.) ...Jan. 17
2951 New York Parade (Magic City)—(9½ min.) (reset)Jan. 24
2975 Feathers (Ocean Trails)—Cinescope (9½ min.) (reset)Jan. 31
2855 Screen Snapshots No. 5—(9m.)Feb. 2
2703 Little Theatre—Phantasies (6m.)Feb. 7
2754 Streamline Donkey—Fables (7m.)Feb. 7
2603 Take It or Leave It No. 3—Quiz (11m.)Feb. 7
2655 Community Sing No. 5—(10½m.)Feb. 7
2804 Splits, Spares and Strikes—World of Sport (10 min.) (reset)Feb. 21
2904 Untitled—Washington ParadeFeb. 21
2506 Way of All Pests—Color RhapsodyFeb. 28
2604 Junior I.Q. Parade—Quiz (9½m.)Mar. 7
2755 It Happened to Crusoe—FablesMar. 14
2704 Music in Your Hair—PhantasiesMar. 28

Columbia—Two Reels 1939-40 Season

- 1133 The Deceiving Microphone—Archer No. 13
(18 min.)Jan. 17
1134 End of Hope—Archer No. 14 (18m.)Jan. 24
1135 Green Archer Exposed—Archer No. 15
(18 min.)Jan. 31
(End of 1939-40 Season)

1940-41 Season

- 2403 Cuckoo Cavaliers—Stooge (17½m.)Nov. 15
2425 Blondes and Blunders—Catlett (16m.)Dec. 13
2426 His Ex Marks the Spot—Keaton (18m.)Dec. 13
2404 Boobs in Arms—Stooge (18m.)Dec. 27
2427 The Watchman Takes a Wife—Clyde (16m.) Jan. 10
2428 Fresh as a Freshman—All star (18½m.)Jan. 29
2121 Flaming Tepees—White Eagle No. 1 (32m.) Jan. 31
2405 So Long Mr. Chumps—StoogeFeb. 7
2122 The Jail Delivery—White Eagle No. 2Feb. 7
2123 The Dive Into Quicksand—Eagle No. 3Feb. 14
2124 The Warning Death Knife—Eagle No. 4Feb. 21
2125 Treachery at the Stockade—Eagle No. 5Feb. 28
2126 The Gun-Cane Murder—Eagle No. 6Mar. 7
2127 The Revealing Blotter—Eagle No. 7Mar. 14
2128 Bird Calls of Deliverance—Eagle No. 8Mar. 21

Metro-Goldwyn-Mayer—One Reel

1939-40 Season

- K-128 Dreams—Passing Parade (10m.)Nov. 16
A-100 Third Dimensional Murder—Special (7m.) Mar. 1
(End of 1939-40 Season)

1940-41 Season

- S-263 Sea For Yourself—Pete Smith (10m.)Dec. 21
T-215 Old New Orleans—Traveltalks (9m.)Dec. 21
M-232 The Great Meddler—Miniatures (11m.) ..Dec. 21
W-242 Mrs. Ladybug—Cartoons (8m.)Dec. 21
M-233 The Happiest Man on Earth—Miniatures
(11 min.)Dec. 28
T-216 Mediterranean Ports of Call—Traveltalks
(9 min.)Jan. 4
M-234 More About Nostradamus—MiniaturesJan. 18
S-264 Penny to the Rescue—Pete SmithJan. 25
C-295 Fightin' Fools—Our GangJan. 25
T-217 Red Men on Parade—Traveltalks (9m.) ...Feb. 1
S-265 Quiz Biz—Pete SmithFeb. 8
K-282 Whispers—Passing ParadeFeb. 8

Metro-Goldwyn-Mayer—Two Reels

- P-202 You, The People—Crime Doesn't Pay
(21 min.)Nov. 30
P-203 Respect the Law—Crime Doesn't Pay
(20 min.)Jan. 4
P-204 Forbidden Passage—Crime Doesn't Pay....Feb. 8

Paramount —One Reel

- J0-3 Popular Science No. 3—(10m.)Dec. 20
M0-2 The Sacred Ganges—Journeys (10m.)Dec. 27
V0-3 Breezy Little Bears—Paragraphic (10m.)...Dec. 27
R0-5 Feminine Fitness—Sportlight (9m.) (re)...Jan. 3
E0-5 Problem Pappy—Popeye (6m.)Jan. 10
U0-1 Western Daze—Madcap ModelsJan. 17
G0-3 All's Well—cartoon (6½m.) (re.)Jan. 17
S0-2 Waiting for Baby—Benchley (10m.)Jan. 24
L0-3 Unusual Occupations No. 3—(10m.)Jan. 24
A0-4 Gene Krupa and His Orchestra—Headliner
(10 min.)Jan. 31
M0-3 A Village in India (Indian Temples)—
Journeys (10½m.) (reset)Jan. 31
E0-6 Quiet, Please—PopeyeFeb. 7
R0-6 Acrobatic Aces—Sportlight (9m.)Feb. 7
H0-5 Pop and Mom in Wild Oysters—Cartoon
(10½ min.)Feb. 14
G0-4 Two for the Zoo—Gabby cartoonFeb. 14
J0-4 Popular Science No. 4Feb. 21
V0-4 The Quiz Kids—ParagraphicFeb. 21
R0-7 Canine Sketches—SportlightFeb. 28
U0-2 Dipsy Gypsy—Madcap ModelsFeb. 28

RKO—One Reel 1939-40 Season

- 04117 Pluto's Playmate—Disney (8m.)Jan. 24
04118 Little Whirlwind—Disney (8m.)Feb. 14
(End of 1939-40 Season)

1940-41 Season

- 14403 Picture People No. 3—(10m.)Nov. 8
14304 Snow Fun—Sportscope (9m.)Nov. 22
14204 Information Please No. 4—(11m.)Nov. 29
14404 Picture People No. 4—(10m.)Dec. 6
14305 Snow Evils—Sportscope (9m.)Dec. 20
14205 Information Please No. 5—(11m.)Dec. 27
14405 Picture People No. 5—(10m.)Jan. 3
14306 Mat Men—Sportscope (9m.)Jan. 17
14206 Information Please No. 6—(10½m.)Jan. 24
14406 Picture People No. 6—(10m.)Jan. 31
14101 Golden Eggs—Disney (8m.)Mar. 7

RKO—Two Reels

- 13501 Bar Buckaroos—Ray Whitley (16m.)Nov. 8
13104 March of Time No. 4—(19m.)Nov. 22
13702 Tattle Television—Errol (19m.)Nov. 29
13403 Draited in the Depot—Kennedy (19m.)Dec. 20
13105 March of Time No. 5—(19m.)Dec. 20
13703 The Fired Man—Errol (20m.)Jan. 10
13106 March of Time No. 6—(21m.)Jan. 17
13502 Prairie Spooners—Whitley (13m.)Jan. 31
13107 March of Time No. 7.....Feb. 14
13404 Mad About Moonshine—Kennedy (19m.) ..Feb. 21
13704 When Wifie's Away—Errol (20m.)Mar. 14

Twentieth Century-Fox—One Reel

- 1502 Touchdown Demons—Terry-Toon (7m.) ..Sept. 20
1601 Acquitted by the Sea—Ripley (10m.)Sept. 27
1553 How Wet Was My Ocean—T. Toon (7m.)Oct. 4
1201 Midget Motor Mania—Adv. News Cameraman
(8 min.)Oct. 11
1503 Happy Haunting Grounds—T. Toon (7m.) ..Oct. 18
1103 Isle of Mystery—Father Hubbard (10m.) ...Oct. 25
1554 Landing of the Pilgrims—T. Toon (7m.) ...Nov. 1
1302 Lure of the Trout—Sports (9m.)Nov. 8
1504 The Magic Pencil—Terry-Toon (7m.)Nov. 15
1104 Old Dominion State—L. Thomas (10m.) ...Nov. 22
1555 Plane Goofy—Terry-Toon (7m.)Nov. 29
1303 Bowling for Strikes—Sports. (8m.)Dec. 6
1505 The Snow Man—Terry-Toon (7m.)Dec. 13
1105 Spotlight on Indo China—Thomas (9m.) ...Dec. 20
1556 The Temperamental Lion—T. Toon (7m.) ...Dec. 27
1304 The Rodeo Goes to Town—Sports (10m.) ...Jan. 3
1506 What a Little Sneeze Will Do—T. T. (7m.) Jan. 10
1202 Training Police Horses—Adv. News
Cameraman (10 min.)Jan. 17
1507 Hairless Hector—Terry-Toon (7m.)Jan. 24
1203 The Modern Highway—Adv. News
Cameraman (9 min.)Jan. 31
1557 Mississippi Swing—Terry-ToonFeb. 7
1106 Untitled—Father HubbardFeb. 14
1508 Fishing Made Easy—Terry-ToonFeb. 21
1402 The Tale of Butch the Parrot—T. ToonFeb. 28
1558 The Home Guard—Terry-ToonMar. 7
1305 Symphony in Snow—SportsMar. 14
1509 When Knights Were Bold—Terry-ToonMar. 21

Universal—One Reel

- 5353 Going Places #83—(9m.)Nov. 11
5243 Knock-Knock—Lantz cartoon (7m.)Nov. 25
5374 Stranger Than Fiction #84—(9m.)Dec. 2
5354 Going Places #84—(9m.)Dec. 23
5244 Syncopated Sioux—Lantz cartoon (6½m.) ..Dec. 30
5375 Stranger Than Fiction #85—(9m.)Jan. 6
5355 Going Places #85—(9m.)Jan. 20
5245 Mouse Trappers—cartoon (6½m.)Jan. 27
5376 Stranger Than Fiction #86—(9m.)Feb. 3
5356 Going Places #86—(9m.)Feb. 17
5246 Fair Today—cartoon (6½m.)Feb. 24
5377 Stranger Than Fiction #87Mar. 10

Universal—Two Reels

- 5685 Trapped by Traitors—G-Men No. 5 (20m.) .Oct. 29
 5686 Traitors' Treachery—G-Men No. 6 (22m.) .Nov. 5
 5687 Flaming Death—G-Men No. 7 (19m.)Nov. 12
 5688 Hurl'd Through Space—G-M. No. 8 (18m.) .Nov. 19
 5689 The Plunge of Peril—G-Men No. 9 (20m.) .Nov. 26
 5223 Torrid Tempos—musical (18m.)Nov. 27
 5690 The Toll of Treason—G-Men No. 10 (18m.) .Dec. 3
 5691 Descending Doom—G-Men No. 11 (21m.) .Dec. 10
 5692 The Power of Patriotism—G-Men No. 12
 (19 min.)Dec. 17
 5781 Flaming Havoc—Green Hornet Strikes
 Again No. 1 (20 min.)Dec. 24
 5224 Tickled Pinky—musical (17m.)Dec. 25
 5782 The Plunge of Peril—Hornet No. 2 (21m.) .Dec. 31
 5783 The Avenging Heavens—Hornet No. 3
 (21 min.)Jan. 7
 5784 A Night of Terror—Hornet No. 4 (18m.) .Jan. 14
 5785 Shattering Doom—Hornet No. 5 (18m.) .Jan. 21
 5225 Beat Me, Daddy Eight to the Bar—musical
 (17 min.)Jan. 22
 5786 The Fatal Flash—Hornet No. 6 (21m.)Jan. 28
 5787 Death in the Clouds—Hornet No. 7 (17m.) ..Feb. 4
 5788 Human Targets—Hornet No. 8 (20m.)Feb. 11
 5789 The Tragic Crash—Hornet No. 9 (20m.) .Feb. 18
 5226 Bagdad Daddy—musical (17m.)Feb. 19
 5790 Blazing Fury—Hornet No. 10 (19m.)Feb. 25
 5791 Thieves of the Night—Hornet No. 11 (20m.) .Mar. 4
 5792 Crashing Barriers—Hornet No. 12 (19m.) .Mar. 11

Vitaphone—One Reel

- 6706 Bedtime for Sniffles—Mer. Mel. (8m.)Nov. 23
 6403 Diary of a Racing Pigeon—Sports Parade
 (9½ min.)Nov. 23
 6604 Porky's Hired Hand—L. Tunes (7m.)Nov. 30
 6505 Henry Busse & Orch.—Mel. Mast. (9½m.) .Nov. 30
 6707 Of Fox and Hounds—Mer. Melodies (9m.) .Dec. 7
 6303 Mexican Jumping Beans—Novelties (9½m.) .Dec. 7
 6605 Timid Toreador—Looney Tunes (6m.)Dec. 21
 6708 Shop, Look and Listen—Mer. Mel. (8m.) ...Dec. 21
 6709 Elmer's Pet Rabbit—Mer. Mel. (7½m.)Jan. 4
 6504 Skinny Ennis & Orch.—Mel. Mast. (9m.) ...Jan. 4
 6606 Porky's Snooze Reel—L. Tunes (7m.)Jan. 11
 6404 California Thoroughbreds—Sports (10m.) ..Jan. 11
 6710 The Fighting 69½—Mer. Mel. (7m.)Jan. 18
 6304 History Repeats Itself—Novelties (9m.)Jan. 18
 6503 Jan Garber & Orch.—Mel. Mast. (9½m.)Feb. 1
 6711 Sniffles Bells the Cat—Mer. Mel. (8m.)Feb. 1
 6607 The Haunted Mouse—Looney Tunes (8m.) .Feb. 15
 6712 The Crackpot Quail—Mer. Mel. (7½m.)Feb. 15
 6713 The Cat's Tale—Merrie MelodiesMar. 1
 6405 Fight, Fish, Fight—Sports Parade (9m.) ...Mar. 1
 6608 Joe Glow the Firefly—Looney TunesMar. 8
 6506 Cliff Edwards & His Buckaroos—
 Melody MastersMar. 8
 6305 The Boar Hunt—NoveltiesMar. 15
 6714 Tortoise Beats the Hare—Mer. Melodies ...Mar. 15
 6609 Porky's Bear Facts—Looney TunesMar. 29
 6715 Goofy Groceries—Merrie MelodiesMar. 29

Vitaphone—Two Reels

- 6002 March on Marines—Technicolor (19m.)Dec. 14
 6203 Love's Intrigue—Bway. Brevities (18m.)Dec. 28
 6204 Dog in the Orchard—Bway. Brev. (21m.) ...Jan. 25
 6003 Meet the Fleet—Tech. Special (20m.)Feb. 8
 6205 Take the Air—Bway. Brev. (20m.)Feb. 22
 6102 The Lady and the Lug—Elsa MaxwellMar. 22

**NEWSWEEKLY
NEW YORK
RELEASE DATES****Paramount News**

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 53 SaturdayMar. 1
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 57 SaturdayMar. 15
 58 Wednesday ..Mar. 19
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Pathe News

- 15149 Sat. (O.) ..Feb. 15
 15250 Wed. (E.) .Feb. 19
 15151 Sat. (O.) ..Feb. 22
 15252 Wed. (E.) .Feb. 26
 15153 Sat. (O.) .Mar. 1
 15254 Wed. (E.) .Mar. 5
 15155 Sat. (O.) .Mar. 8
 15256 Wed. (E.) .Mar. 12
 15157 Sat. (O.) .Mar. 15
 15258 Wed. (E.) .Mar. 19
 15159 Sat. (O.) .Mar. 22
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 56 SaturdayMar. 22
 57 Wednesday ..Mar. 26
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Columns, if It is to Benefit the Exhibitor.

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No. 8

HERE AND THERE

IN LAST WEEK'S BULLETIN of The Independent Theatre Owners of Ohio, Pete Wood, business manager of the organization, reprints from "Printers' Ink" a very interesting article dealing with the reasons why moving-picture patronage has fallen off. Though some give as a reason of this falling off double-billing, others high admission prices, and still others the poor quality of the pictures, "Printers' Ink" says that the real reason is the method employed for advertising pictures. The article says partly the following:

"Like all its predecessors in the entertainment business, Hollywood has clung stoutly to the sucker-bait doctrine of advertising and publicity. The public is a sap. The public not only can be fooled, but likes to be fooled. . . ."

Though "Printers' Ink" has put its finger on the right trouble, it is not alone the misleading or lurid advertising that has driven a large part of the picture-going public away, but the poor quality of the pictures caused by the poor stories chosen. The average Hollywood producer does not judge the merit of his picture by the quality of the story, but by the results at the box-office. There have been some cases where pictures, poor in quality, have done good business. But this was owed, not to the picture itself, but chiefly to the stars that appeared in it. And when a picture does business, a producer cannot be convinced that he made a mistake in putting popular stars in poor stories; he points the box office results to you with ghoulish pleasure. The fact that the drawing powers of a popular star were killed by the poor stories given him or her is impotent to change the mind of the producer—he opens his books and shows you the box-office results; he refuses to be swayed even by the fact that, had the stories been good, the box-office results would have been still better.

Need we bring a more striking example than the case of Katharine Hepburn? She was declared "poison to the box office" until she came out with "The Philadelphia Story," which played at the Radio City Music Hall for six weeks and, according to Gus Eysell, assistant to Mr. Van Schmus, it could have played many more weeks but for the fact that the theatre had other commitments.

The producers have to resort to lurid and even misleading advertising to draw the public into the theatres, because the proportion of bad to good pictures is as great as ever, despite the advance in picture-producing technique. A short time ago I told you of my difficulty in picking out ten best 1940 pictures for the Film Daily annual poll. That is the proof of my assertion.

* * *

THAT SOME CONFUSION will result from the interchanging of pictures between blocks it is conceded. Several weeks ago Jack Kirsch, presi-

dent of Allied Theatre Owners of Illinois, expressed his fears to me that such an interchangeability will cause a hardship to the Loop exhibitors in Chicago. But like everything else, a remedy will be found; application of the new sales policy will soon show how to meet a condition of this kind.

Mr. Fred Strom, executive secretary of Allied Theatre Owners of the Northwest (Minneapolis territory), is giving this matter considerable thought. Recently he said, "If the distributor will permit interchanging of pictures from one group to another, it seems to me offhand that this automatically would take care of cancellation demands through eliminations between distributors and exhibitors by mutual agreement." In plain words, he says that, if the distributors will permit interchangeability of pictures between or among different five-picture groups, they will do it only because the exhibitor does not want certain pictures of one group and prefers certain pictures of another group, and the distributor agrees to abide by the exhibitor's demands.

There have been exhibitors who have been protesting against the Consent Decree because it deprives them of their cancellation privilege. Mr. Strom asserts, and with justification, that the exhibitor's cancellation right is, not only retained by him, but enlarged, for, whereas up to this time he could cancel only ten percent of his pictures, and twenty percent of MGM pictures if his film rental put him in that category, he now has a cancellation privilege the limit of which depends on negotiation between buyer and seller. That certainly is a gain.

Some exhibitors may gainsay that the exhibitor will not enjoy a cancellation privilege unless the distributor should agree to an interchange of pictures. But will there be any among the five consenting distributors who will refuse interchangeability? And if none will refuse interchangeability, do you think that Columbia and Universal will refuse a similar privilege, in some form? Personally I doubt it; the pressure will be so great that both these companies may have to conform to the new selling system, unless, of course, the government loses its case against them, in which event the industry may revert to the old selling system.

Incidentally, the instructions sent by the Twentieth Century-Fox home office to its salesmen provide for interchangeability of pictures between blocks.

Of course, there is the possibility that the distributors may find the interchanging of pictures a cumbersome and confusing process. If the different groups should be broken up and shuffled around extensively, the distributors may reach a point where they will be unable to keep track of the performance of the pictures in the different territories.

(Continued on last page)

"The Phantom Submarine" with Anita Louise and Bruce Bennett

(Columbia, December 20; time, 69 min.)

This program melodrama lacks a plausible plot. Yet it has plentiful action of the type to hold one in suspense and should, therefore, prove acceptable to the action fans who are not too exacting in their demands. The closing scenes are the most exciting, for it is there that the villain is exposed and arrested. There is a romance, but it is incidental:

Anita Louise, a newspaper reporter, is called in by the United States Government to help solve the mystery surrounding the sinking of several ships that had gone out in search of gold supposed to have gone down with the S.S. Arcadia; they felt that a foreign government was mixed up in it in some way. Miss Louise, unable to induce Bruce Bennett, diver on the S.S. Retriever that was ready to sail with a crew of thirty-six men in search of the gold, to take her along, becomes a stowaway. Mysterious things begin to happen: Miss Louise sees a man jump overboard, but when she tells this to Bennett and the Captain and describes the man to them, they tell her that no such person had signed up with them. They finally reach the island of San Fernando where, to their surprise, they find Pedro DeCordoba living in luxury; he explains that he wanted to get away from everybody. But Miss Louise finds there the man who had jumped overboard. DeCordoba tries to hold her a prisoner, but Bennett rescues her. He descends in his diving suit in search of the gold, and finds it; he orders the men to haul it up. Realizing that DeCordoba had some reason for not wanting anyone to descend in search of the gold, Bennett looks further and discovers that mines had been laid so as to cut off the Philippines from the United States. Bennett rises, only to find that DeCordoba and his men had taken possession of the ship. But a U.S. destroyer arrives in time to save them and arrest DeCordoba and his men. The government agents are grateful to Miss Louise and Bennett for their work. They congratulate them on their forthcoming marriage.

Augustus Muir wrote the story, and Joseph Krumbgold, the screen play; Charles Barton directed it, and Ralph Cohn produced it. In the cast are Oscar O'Shea, John Tyrrell, Victor Wong, and others. Suitability, Class A.

"The Great Mr. Nobody" with Eddie Albert, Joan Leslie and Alan Hale

(Warner Bros., February 15; time, 71 min.)

Fair program entertainment. The story, although simple, has human interest, some comedy, and a pleasant romance. As entertainment, it is neither exciting nor novel; yet the characters are appealing and their actions praiseworthy. The picture is well suited for the family trade because of its wholesomeness, and should, for that reason, fare best in neighborhood theatres; moreover, the players are not strong box-office attractions:—

Eddie Albert and Alan Hale scrimp and save in order to get together enough money to buy a boat and sail the seven seas. The day comes when they have enough money, that is, if Albert could sell his car for \$200. But, through an accident, the car rolls down a hill and into the river; thus the purchase of the boat is delayed, and both Albert and Hale have to go back to their respective jobs. This does not displease Joan Leslie, who worked on the same newspaper as Albert did, and who loved him. She urges Albert to make a name for himself. Enthused when he realizes that Miss Leslie loved him, Albert makes several suggestions to John Litel, manager of his department, hoping to win a bonus. But Litel takes the credit for himself. Miss Leslie is furious, but Albert refuses to believe that Litel had cheated him. When Albert undertakes to support a poor fatherless family and to pay for the operation needed for the young son, Hale is furious. Albert finally learns about Litel's treachery and berates him; he is discharged. He goes to the waterfront to visit with his friends. Litel, who had been threatened with exposure by Miss Leslie, follows him there to tell him he would give him a good position; but Albert's friends throw him into the river. Albert, who could not swim, jumps in after him, but is himself saved by Litel. At a dinner given by the newspaper owner, Litel is commended for his bravery. But he gives all credit to Albert. In addition, Albert receives the yearly valor award for having cared for the poor family, also a higher position at an increased salary. Just then he receives a notice that he had been drafted into the Army. Miss Leslie promises to wait for him.

Harold Titus wrote the story, and Ben Markson and Kenneth Gamet, the screen play; Ben Stoloff directed it, and William Jacobs produced it. In the cast are William Lundigan, Paul Hurst, Dickie Moore, and Charles Trowbridge.

Suitability, Class A.

"Golden Hoofs" with Jane Withers, Charles "Buddy" Rogers and Katharine Aldridge

(20th Century-Fox, February 14; time, 67 min.)

Just a moderately entertaining program picture. Jane Withers needs better stories than this to keep her following. It is difficult for her to make an impression or display her talents in a picture based on so routine a plot. The story, which deals with trotting horses and Jane's devotion to the sport, is hardly interesting enough for the average picture-goer; moreover, the production values are ordinary:—

Jane, young trainer of trotting horses at the Yankee Stock Farm, is discouraged when she learns that the new owner (Charles Rogers) intended to get rid of all the trotters to make room for race horses. At first, he refuses to listen to her pleas; but he soon begins to understand what the sport meant not only to Jane but to his neighbors. He sells "Yankee Doodle," an ailing trotter, to Jane and her grandfather (George Irving) for \$5; under their good care, the horse gets well, good enough to enter a race. Rogers makes a bargain with Jane: if she would agree to train one of his trotters, and if it should win the race, he would make room on his farm for the trotters and continue the sport; he even learns how to do the driving himself. Jane imagines herself in love with Rogers, thinking that he, too, loved her. She is so annoyed when Katharine Aldridge, Roger's fiancée, shows up, that she refuses to continue the training. Instead, she induces her grandfather to train "Yankee Doodle" for the race, hoping that he would win and thus obtain the \$15,000 purse which he could use for the building of a new hospital. Irving is forced out of the race by an emergency call. Rogers wins the race and purse. But he turns the money over to Irving, to be used for the hospital fund. Jane then forgives him.

Roy Chanslor and Thomas Langan wrote the story, and Ben G. Kohn, the screen play; Lynn Shores directed it, and Walter Morosco and Ralph Dietrich produced it. In the cast are Buddy Pepper, Cliff Clark, Phillip Hurlick, and others.

Suitability, Class A.

"The Trial of Mary Dugan" with Robert Young and Laraine Day

(MGM, February 14; time, 89 min.)

Good entertainment, but not as powerful as the first version produced by MGM in 1929, with Norma Shearer as the star. Several changes have been made in the plot, some to the good of the picture, but others that weaken it dramatically. Considering, however, that eleven years have elapsed, and that even those who saw the first picture may have forgotten it by this time, it should prove interesting to the average picture-goer. The court-room scenes are effective, holding one in suspense. The tension is relieved by some good comedy bits provided by Marjorie Main, as the outspoken landlady at whose boarding house the murder had been committed. The romance is pleasant:—

Laraine Day escapes from reform school and goes to Los Angeles, there to meet her father, who had been released from prison. But her father is killed in an automobile accident before she could talk to him. She obtains employment, under an assumed name, at a firm headed by Tom Conway. She and Robert Young, a member of the firm's legal staff, fall in love with each other. One day he tells her of his chance to go to South America on an important job and asks her to marry him; she happily agrees. But when she learns that she would have to get a passport, which meant presenting a birth certificate, she is frantic. Rather than tell Young the truth about herself, she breaks their engagement. Young goes to South America; upon his return six months later he is shocked to read that Miss Day was on trial for the murder of Conway. He rushes down to the court room. Realizing that Miss Day's attorney (John Litel) was not handling the case competently, he makes his presence known to Miss Day and demands that Litel resign so that he himself might try the case. The victim's wife (Frieda Inescort) testifies that Miss Day had lured Conway away from his home, and had killed him when she heard he was finished with her. But Young cleverly proves that, although Conway had been in love with Miss Day, he had never spoken of his affection for her until he learned that his wife had been unfaithful to him. Young proves further that Miss Inescort and Litel were lovers, and that Litel had killed Conway. Miss Day is freed; she and Young are married.

The plot was adapted from the play by Bayard Veiller. Norman Z. McLeod directed it, and Edwin Knopf produced it. In the cast are Marsha Hunt, Henry O'Neill, Sara Haden, and others.

Not for children or adolescents. Class B.

"Dead Man's Shoes" with Leslie Banks and Wilfrid Lawson

(Monogram, January 15; time, 68 min.)

This British-made drama should entertain intelligent audiences: the story is interesting, the direction competent, and the performances good. Although the name of the author is not mentioned, there is no doubt that the plot was adapted from the stage play "Libel," by Edward Woolf, which was produced in New York in 1935. Unlike the play, which unfolded in a court room, in the picture the court room sequences are only part of the action. One feels deep sympathy for the hero, whose happiness is threatened by a blackmailer. The most interesting part of the story is the fact that one is held in suspense as to the hero's identity, of which he himself was not certain:—

Roger DeVetheuil (Leslie Banks), a wealthy industrialist, brings a slander suit against a newspaper that had carried a story claiming that he was really Jean Pelletier, a criminal; that he had been in the same regiment with DeVetheuil, to whom he had borne a striking resemblance, and that when DeVetheuil was reported missing, he had taken his place. DeVetheuil wins his case when Lucien Sarrou (Wilfrid Lawson) testifies that Pelletier had died in his presence. DeVetheuil and his wife Viola (Joan Marion) are overjoyed when the case is finished. But their troubles just begin—Sarrou calls on them and tells them he had lied at the trial, that he knew all along that he was Pelletier, and that he wanted a large sum of money for his silence. DeVetheuil orders him out of his home. But he begins to worry over the fact that he might after all be Pelletier. He visits Pelletier's mother and, although she refuses to say anything, he knows that she, too, believed him to be her son. Then he goes to see Michele Allain (Judy Kelly), Pelletier's former sweetheart, who was now living with Sarrou. She, too, insists that he was Pelletier. Sarrou, by using DeVetheuil's son, forces DeVetheuil to turn over to him a large sum of money. By this time DeVetheuil is convinced that he was Pelletier, and is determined to give up his possessions and surrender himself to the police. Michele, in order to protect DeVetheuil, shoots Sarrou and herself; Sarrou dies. Before she dies, Michele tells the police that it had all been a blackmail plot.

Hans Kafka and Nina Jarvis wrote the screen play, Thomas Bentley directed it. Geoffrey Atkins, Nancy Price, Walter Hudd and others are in the cast.

Not for children. Class B.

"Scattergood Baines" with Guy Kibbee, Carol Hughes and John Archer

(RKO, February 21; time, 68 min.)

A moderately entertaining homespun comedy, of program grade. It is best suited for the family trade and small towns, since the action revolves around a small town and its characters. The picture moves at a somewhat slow pace; this is due to the fact that the story is thin, concentrating more on characterizations than on plot. The fact that the "Scattergood Baines" stories have been serialized and that there is a radio program centering around that character may add to the picture's value at the box-office:—

Scattergood Baines (Guy Kibbee), a wanderer, settles in the small town of Coldriver. Starting with only forty dollars, he soon adds to it \$750, by outwitting three of the tradespeople. Twenty years pass, and Scattergood is now the leading citizen of thriving Coldriver; he had married, prospered in his business, built a railroad to convey timber to the mills, and owned considerable property. Every one respected his opinion and came to him for advice, which he gave freely. When the new schoolteacher, Helen Parker (Carol Hughes) arrives, Scattergood informs her that her good looks would go against her with the school board; he takes her to his home and has his wife comb her hair in a conservative style and change her dress. He even makes her wear glasses. Scattergood tries to bring her together with Johnny Bones (John Archer), an impoverished but fine young lawyer; but Bones shows no interest in her at first. They later become good friends. The local pulp paper mill owners, eager to obtain the railroad from Scattergood, so that they could charge high freight rates, send their representative to buy it. Scattergood pretends that they had the upper hand but, with the aid of Bones, outwits them. At first his neighbors do not understand, and accuse him of betraying them. But they eventually realize their mistake, and apologize. Helen marries Bones.

The plot was adapted from a story by Clarence B. Kelland; Michael L. Simmons and Edward T. Lowe wrote the screen play, Christy Cabanne directed it, and Jerrold T. Brandt directed it. In the cast are Francis Trout, Emma Dunn, Lee (Lasses) White, Willie Best, and Bradley Page. Suitability, Class A.

"Strawberry Blonde" with James Cagney, Olivia de Havilland, Rita Hayworth and Alan Hale

(First National, February 22; time, 96 min.)

When this was first produced by Paramount in 1933, under the title "One Sunday Afternoon," it was just fairly good entertainment; this remake is somewhat better. But the story, set against an old-fashioned background, is slow-paced, and the character portrayed by James Cagney, although enacted in his usual competent style, may prove a little disappointing to his fans. The performances by the leading players are all good; outstanding are Alan Hale, as Cagney's father, and George Tobias, as his friend. The story has human interest, and several situations are quite touching. It is told in flashback:—

Cagney, who was learning dentistry by a correspondence course, ekes out a living at various jobs, since his father (Hale), a jovial but unreliable person, could not earn a living. Cagney, along with several other young men in town, is in love with Rita Hayworth, the flirtatious town belle. He is heartbroken when she suddenly marries Jack Carson, an aggressive, cheap crook, who showed signs of forging ahead. Cagney is consoled by Olivia de Havilland, Miss Hayworth's girl friend; in a short time they are married. About two years later, Miss Hayworth and Carson return; he is now an important business man, while Cagney was driving a milk truck. Because of Miss Hayworth's insistence, Carson gives Cagney a job in his contracting business. His duties consisted of signing papers about which he knew nothing. When a building collapses, killing Cagney's own father, the district attorney starts an investigation, and learns that defective materials, supplied by Carson's firm, had been used in the construction. Since Cagney had signed all the papers, he is held responsible, and sent to prison for five years. Miss de Havilland goes to work as a nurse, patiently waiting for his release; the day finally arrives. Cagney continues with his studies and finally receives his diploma as a dentist. They settle in another neighborhood. A few years later, on a Sunday afternoon, Carson, who was suffering from a toothache and was unable to find any other dentist, is taken to Cagney's office. Cagney, in a revengeful spirit, thinks of killing Carson by an overdose of gas; but when he sees how miserable both Miss Hayworth and Carson were, despite their wealth, he changes his mind. He then realizes how lucky he was to have married Miss de Havilland.

James Hagan wrote the play from which this was adapted, and Julius J. and Philip G. Epstein, the screen play; Raoul Walsh directed it, and William Cagney produced it. Una O'Connor, George Reeves, and Lucile Fairbanks are in the cast.

Suitability, Class A.

"Secret Evidence" with Marjorie Reynolds and Charles Quigley

(Producers Releasing Corp.; time, 63 min.)

A fair production melodrama. The production values are adequate, and the performances satisfactory. The story itself is somewhat far-fetched, but it keeps one somewhat interested because of the sympathy one feels for the heroine. The best part of the picture is the court-room scene at the end, where the hero goads a witness into disclosing the truth. There is a pleasant romance:—

Marjorie Reynolds, who had just become engaged to Charles Quigley, an assistant District Attorney, is shocked to receive a visit from Ward McTaggart, to whom she had once been engaged; she had broken the engagement when she had learned of his criminal pursuits. McTaggart threatens to involve her brother in a robbery unless she would see him again; she promises to visit him that evening. Her brother follows her there, intent on killing McTaggart. She struggles with him, to get the gun, and in doing so a shot is fired. Just then some one else fires at McTaggart, wounding him. Miss Reynolds hides her brother's gun. She calls for help for McTaggart, but runs away before any one could see her. Her brother is arrested for the shooting and Reynolds is assigned to prosecute the case. Although McTaggart knew who had shot him, he refuses to talk, his purpose being to belittle Quigley in Miss Reynolds' eyes. But Quigley knows what McTaggart was up to, and traps him into confessing. Her brother's name is cleared; Miss Reynolds and Quigley plan to marry.

Edward Bennett wrote the story, and Brenda Kline, the screen play; William Nigh directed it, and E. B. Derr produced it. In the cast are Howard Masters, Kenneth Harlan, Donald Curtis, Bob White, and others.

Not for children. Class B.

In such a case they may discard the practice of interchanging pictures, and adopt a policy of selling to the exhibitor only those pictures that he wants out of the group. In other words, the exhibitor would have the option of buying either an entire group or only a part of the group. Should this happen, the exhibitor would certainly have an effective cancellation privilege.

* * *

NEIL AGNEW, general manager and vice president of Paramount, announced upon his return to New York from Chicago the end of January that, in the beginning of the coming season, Paramount will make available to the exhibitors three five-picture groups. The first block will be ready for trade-showing, he said, early in the summer. He said that, because many exhibitors are worrying lest there be a shortage of product next year, he wanted to assure them that, so far as Paramount is concerned, production will continue as before. In addition, he stated that Paramount will deliver to the contract holders all the 1940-41 feature pictures scheduled.

A similar assurance from the other distributors should go a long way towards allaying the exhibitor fears about product shortage.

* * *

AT A RECENT MEETING of Allied Theatre Owners of New Jersey, a resolution was passed condemning all producer-distributors, with the exception of MGM, for having made available their features and their shorts for non-theatrical exhibition, even in places where there is an established theatre.

I don't know whether the resolution that was passed by the New Jersey organization condemning the practice will induce the distributors to discontinue it. Personally I doubt it, for I understand the minds of some distributors pretty well by this time—whenever they see a dime they will go after it, no matter whether anybody else is hurt or not, particularly if they see a chance to "get even" with some exhibitor who may have refused to agree to their rental terms. What I want to point out, however, is their short-sightedness: if they support non-theatrical institutions against established theatres, the established theatres in most instances will have to go out of business, for the non-theatrical institution, not bound either by ethics or by established business principles, will have the advantage over the established theatre. Its revenue may come from other sources than the admission price; and for this reason they may resort to practices that no regular theatre may be permitted to resort to.

This paper is in sympathy with the protesting exhibitors of New Jersey, but it sees no effectiveness in their protest unless every other organization in the United States makes a similar protest; the distributors may then heed the combined protests.

* * *

AN EXHIBITOR WHO BECOMES a member of his local unit of Allied States Association of Motion Picture Exhibitors will be more than repaid the cost of dues from only one item—the information that he will receive from the Allied Information Department, called "AID" for short.

The last AID Bulletin contains a summary of the information it received from Allied members on the 1940-41 contracts.

When the Consent Decree goes into effect next summer, every exhibitor will need such information as AID is able to furnish to Allied members; such

information will enable him to buy his pictures more intelligently. AID tells you (1) what to do and when to do it; (2) what rentals are paid by other exhibitors situated similarly and of the other terms imposed on them; and (3) what you should do to protect your interests.

Allied now has a special membership for exhibitors who are situated in territories where no Allied unit is functioning. This new policy makes it possible for every independent exhibitor to avail himself of the benefits Allied members receive.

* * *

THURMAN ARNOLD, Assistant Attorney General, commonly known as "Trust Buster," wants the Sherman and the Clayton Acts so changed by Congress as to make it difficult for the big corporations to find loopholes so as to escape punishment.

That there are weaknesses in these Acts we of the motion picture industry know only too well. For instance, though these laws are said to forbid one corporation from acquiring control of another corporation when it is competitive, a few years ago Warner Bros. acquired control of First National, even though First National was a competing corporation.

There are other wrongs that could be righted by the modification of the two Acts.

Mr. Arnold wants Congress to enact also another law—making it illegal for the owner of a patent to grant licenses that restrict quantity production for the purpose of keeping the selling price of the article up, the price at which such an article may be sold, the manner in which and the purpose for which it may be used. He feels that the patent laws should make it possible for the owner of a patent to enjoy a monopoly of his brain work to the fullest extent, so long as he produces and sells the article himself, but when he grants licenses to others, the licensees should not be permitted to restrict production, price, or use.

If a law such as this were in the statute books, the exhibitors could have saved millions of dollars, which they were compelled to pay to the companies that control patents on sound, or to the moving picture producers in the form of score charges.

PICTURES NOW IN PRODUCTION

Columbia

"HER FIRST BEAU," with Jane Withers, Jackie Cooper, Edith Fellows, Josephine Hutchinson. Good program.

Metro-Goldwyn-Mayer

"BLOSSOMS IN THE DUST," with Greer Garson, Walter Pidgeon, Marsha Hunt, William Henry, Fay Holden; to be produced in technicolor. No facts are available about the story, but judging from the cast it should make a fairly good entertainment.

"LOVE CRAZY," with William Powell, Myrna Loy, Fay Bainter, and Gail Patrick. A sure-fire cast that insures very good box-office possibilities.

Paramount

"SKYLARK," with Claudette Colbert, Ray Milland, Brian Aherne, Binnie Barnes, Walter Abel, Mona Barrie, Ernest Cossart. This is to be adapted from the successful stage play, which was a drawing room comedy. It will probably be given a lavish production and should do very well at the box-office, considering the popularity of the players.

RKO

"ROBBERS OF THE RANGE," with Tim Holt and Virginia Vale. Western.

HARRISON'S REPORTS

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HERE AND THERE

I AM BEGINNING TO BELIEVE that those of the Minnesota exhibitors who are in favor of the passage of the measure that has been introduced in the Minnesota legislature to make it unlawful for the distributors of motion pictures to refuse to sell their product in bulk, sight unseen, either do not understand the question involved, or have been carried away by the oratory of some other members, or are determined to get even with the Consent Decree, or lack the ability to do proper reasoning. How else can one interpret their decision? How can any one insist that buying a "pig in a poke" is better than seeing and examining the articles before purchase?

Criticizing my attitude towards Allied Theatre Owners of the Northwest, Fred Strom, executive secretary of the organization, tells me that, though he, like Voltaire, will fight for my right to disagree with him, yet he wholly disapproves of what I say on the subject, pointing out to me that, despite the legal opinion that I obtained about the bill that the Minnesota organization has sponsored, the legal opinion he has obtained proves to him that the measure is constitutional.

But, leaving the constitutionality of the bill to one side, can any reasonable person say that buying from a distributor in the beginning of the season fifty pictures, often without a single title in the contract, and without the name of an author in any of the proposed pictures, is better than buying five pictures at a time, after a compulsory tradeshowing?

Of course the Consent Decree is lopsided; so was the motion picture Code under NRA. But during the NRA days many circuit exhibitors were compelled to disgorge to their competitors, small independent exhibitors, many pictures they had bought for no other purpose than to keep them away from those competitors, and the distributors were made to give the independent exhibitors better treatment—a condition that did not prevail before the Code nor after its outlawing. Likewise similar will be the case, I believe, with the Consent Decree when it goes into effect: although it does not give the exhibitors what they, as said, hoped to get, it gives them something—a chance: to see what they will be about to buy; to buy features without shorts; to have some kind of pictures, no matter of what run; to have unreasonable clearance and other disputes arbitrated. That is something!

The Northwest exhibitors may, of course, retort that the Neely Bill, too, has been framed for the purpose of enabling the exhibitor to buy all the

pictures of a distributor, but there is a difference between the two: in the Neely Bill, the producer will be compelled, before sale, to furnish the exhibitor a synopsis for each picture he offers for sale. In this manner, the exhibitor will know what type of pictures he will obtain.

In one part of his letter to me, Mr. Strom says: "I should like to ask you, Pete, if the Consent Decree and the block-of-five sale is such a fine thing, why is it that not only in Minneapolis, but all over the country, the circuits have ducked for cover by making long-term franchises? . . ."

The very fact that, just before the Consent Decree went into effect, the circuits rushed to control the product for several years is the best proof that these circuits consider the Consent Decree detrimental to their interests and, correspondingly, beneficial to the interests of the independent exhibitors. It is manifest that, if they had waited until the Consent Decree went into effect, they would not have so easy a time—independent exhibitor alertness would prove too much for them.

The moving picture public has declared itself against compulsory block-booking. For this reason the action of the Minnesota exhibitors is contrary to the interests of the public. And the picture-going public's wishes certainly should be taken into consideration.

* * *

MORE THAN ONE THOUSAND theatres have already pledged themselves to give a benefit performance in behalf of the Amusement Division of the Greek War Relief Association, of which Mr. Adolph Zukor is, as said, president.

Mr. Zukor has appointed Mr. Gradwell Sears, president of Warner Bros. organization, as chairman of the distributor committee, and John H. Harris, the Pittsburgh exhibitor and prominent leader in the Variety Clubs, as head of the exhibitor committee.

Each of these two chairmen has appointed a committee of twelve in different parts of the country so as to get the best results.

It is expected that, before the time for the benefit performances (March 25 to 30) approaches, several thousand theatres will be added to the list.

The spirit of the sacrifice the Greek soldiers have shown in Albania has not left the American exhibitors and distributors unmoved; they feel that the least they can do is to bolster up their spirit by assuring them that their wounded will be cared for with the best that medical science can offer, and that their widows and orphans will be fed while the conflict continues.

(Continued on last page)

**"The Hard-Boiled Canary" with
Allan Jones, Susanna Foster
and Margaret Lindsay**

(Paramount, March 7; time, 79 min.)

Fairly good entertainment. Although the story is not novel, it has human appeal, plentiful music, romance, and comedy. Most of the action takes place at the National Music Camp at Interlochen, Michigan, where youngsters are given free boarding and musical training during the summer months. Some of the youngsters, who play important parts, show remarkable talent; not only are they good musicians, but competent performers as well:—

Allan Jones, son of the founder of the music camp, and his friend (Lyne Overman), press agent for an opera company, discover an excellent singer (Susanna Foster) in a burlesque show. When the place is raided, Miss Foster manages to escape; she hides in Jones' limousine. When he and Overman find her there, dressed in her burlesque costume, they do not know what to do with her. She tells them she was on parole from reform school, and if caught, would be sent back. Since they were about to leave for the camp, they decide to take her with them. Once at camp, Miss Foster rebels, referring to everything as "kid" stuff. Margaret Lindsay, newly appointed efficiency expert, feels that the girl was hopeless, but Jones pleads with her to be patient. At first Miss Foster has no friends, but gradually one group warms up to her and helps her. A young student, who had taken a dislike to her, learns that she was out on parole, and spreads the news; but, instead of the children turning against Miss Foster, they turn against the gossip. For this Miss Foster is moved to tears, and realizes how wonderful the life at camp was. The camp plans its big annual show which was to be combined with that of an opera company. At the try-out performance given before the opera officials, Miss Foster sings the leading part and makes a fine impression. But the story of Miss Foster's past, given to the newspapers by her well-meaning sister (Grace Bradley), who had been her burlesque partner, puts the camp in a bad light. Miss Foster runs away so as not to cause any further trouble. But Jones and Miss Lindsay find her and take her to the theatre, where she sings and receives an ovation. Jones and Miss Lindsay, who had fallen in love with each other, are overjoyed at the outcome.

Andrew R. Stone and Robert Lively wrote the story, and Frederick Jackson, the screen play; Andrew Stone directed and produced it. In the cast are William Collier, Sr., Haimo Hatto, Kaye Connor, and others. (Class A.)

**"The Lady Eve" with Barbara Stanwyck
and Henry Fonda**

(Paramount, March 21; time, 93 min.)

A very good romantic comedy, the type that should entertain sophisticated audiences as well as the masses. The story is not unusual; yet it has so many comical angles, and the direction and acting are so good, that one's attention is held throughout. Moreover the lavish backgrounds and the glamorous clothes worn by Miss Stanwyck should prove to be an added attraction for women:—

Henry Fonda, son of a millionaire brewer (Eugene Pallette), returning from a year in the jungle, meets Barbara Stanwyck, one of the passengers on the boat. Little realizing that she and her father (Charles Coburn) were card-sharks who intended victimizing him, he falls madly in love with her. Happy when Fonda proposes marriage to her, she plans to tell him about herself and her father, but, before she could do so, Fonda finds out about them and breaks with her. She is furious at his intolerance and plans to get even with him some day. Learning that Eric Blore, one of their card-shark companions, had set up residence in the wealthy section where Fonda and his parents lived, she induces him to introduce her as his titled niece; Pallette and his wife give a ball in her honor, at which she is introduced to Fonda. Fonda is amazed at the resemblance to his first love and is soon madly in love again. Miss Stanwyck marries him. On their marriage night she tells him fantastic stories about her affairs with other men, which he believes; disgusted, he leaves her. He then arranges to leave for the jungle again. Miss Stanwyck and her father board the same boat. Fonda, believing her to be the girl he had first loved, is overjoyed to see her and tells her that, even though she and her father were card-sharks, he loved her. She gradually reveals the truth to him.

Preston Sturges wrote the screen play and directed it; Monckton Hoffer wrote the story. Paul Jones was the producer. In the cast are William Demarest, Janet Beecher.

Not for children. Adult fare. Class B.

**"Tobacco Road" with Charley Grapewin
and Marjorie Rambeau**

(20th Century-Fox, March 7; time, 84 min.)

If it were not for the advance publicity that this picture has been given and the fact that the play has had so long a run in New York, it probably would not attract attention, for neither the story, as it has been treated, nor the characters are of the type to appeal to the masses. It has been cleansed of most of the filth that was part of the play; but that does not help matters much, for the story is completely lacking in human appeal. Perhaps the producers thought that, like "Grapes of Wrath," this story had social significance. Such may have been the case with the novel, but certainly not so with the present picture. It is difficult for one to take seriously the plight of such odd, unappealing characters:—

Jeeter Lester (Charley Grapewin), his wife Ada (Elizabeth Patterson), and two of their children, Dude (William Tracy) and Ellie May (Gene Tierney), live in a broken-down shack in the Georgia backwoods known as "Tobacco Road." Being without funds, they are unable to do any planting and live by what they could borrow or steal. Jeeter, whose family had always lived from the land, could not get himself to live in the city to work in a factory. His children, except for the last two, had deserted him. But the worst blow comes when he is informed by the official of a bank that had taken over the land that he would have to move unless he could pay \$100 yearly rent. When elderly preaching Sister Bessie (Marjorie Rambeau) lures young Dude into marrying her by buying him an automobile, Jeeter, thinking she had plenty of money, asks her for \$100. But she had spent all her money on the automobile. Jeeter tries to steal the automobile so as to sell it, but he is caught. The poorhouse is the next step. When Lov (Ward Bond), who was married to Jeeter's young daughter, weepingly informs him that his wife had left him, Jeeter induces him to take Ellie May in her place. Just when Jeeter and Ada were ready to go to the poorhouse, they receive a visit from the son (Dana Andrews) of the former land owner, who tells them he had paid six months' rent for them; he gives Jeeter ten dollars to do some planting, but Jeeter just talks about it; Ada knew he would do nothing.

The plot was adapted from the novel by Erskine Caldwell and the play by Jack Kirkland; John Ford directed it, and Darryl F. Zanuck produced it. In the cast are Slim Summerville, Grant Mitchell, Zeffie Tilbury, and others.

Not for children. Class B.

**"The Monster and the Girl" with
Ellen Drew, Robert Paige
and Paul Lukas**

(Paramount, February 28; time, 64 min.)

For a horror picture, this is pretty good entertainment, in spite of the fact that the story is extremely far-fetched. The expert direction makes one overlook the silliness of the plot and keeps one interested in the proceedings. It is, however, strictly for the adult trade, not only because of the horror angle and of the murders, but because of the part which deals with a vice ring. Some of the characters who are members of the vice ring are the most objectionable types seen on the screen. One feels pity for the heroine, who innocently becomes involved with this ring:—

Ellen Drew, who lived in a small town with her brother (Phil Terry), leaves for the city. While making the rounds of the employment agencies, she meets Robert Paige, and after a short friendship they marry. She awakens the morning after the marriage only to find that Paige was a member of a vice ring, that she had gone through a mock marriage with him, and that she was in the grip of the ring, from which she could not escape. Terry finally learns of his sister's shame and arrives in the city intent on finding and killing Paige. Paul Lukas, head of the gang, frames Terry on a murder charge. Terry is tried and sentenced to die. Before going to the electric chair, he gives his permission to a scientist to remove his brain after death, to be used for scientific purposes. Miss Drew is frantic; she meets Rod Cameron, a young newspaper reporter, who takes an interest in the case but they are helpless—Terry dies. The scientist transplants his brain to a gorilla. Gradually Terry's desire before his death to avenge his sister's downfall manifests itself in the gorilla. He escapes from his cage and kills the six members of the gang. The gorilla is finally killed.

Stuart Anthony wrote the original screen play, Stuart Heisler directed it, and Jack Moss produced it. In the cast are Onslow Stevens, Gerald Mohr, Joseph Calleia.

Not for children or adolescents. Strictly adult fare. Class B.

"Blonde Inspiration" with John Shelton and Virginia Grey

(MGM, February 7; time, 71 min.)

Just a program comedy. In spite of the fact that the action is fast-moving, it is difficult for one to remain interested in the proceedings, for the story is silly and tiresome. Another weak point, as far as its box-office value is concerned, is the fact that the players are not strong attractions. There are a few amusing scenes in which laughter is provoked due mainly to the antics of Donald Meek, as an intoxicated author. The romance is routine:—

Tired of being ordered around by his wealthy, domineering aunt (Alma Kruger), John Shelton leaves her home and his position in her firm, in order to write a novel. His uncle (Reginald Owen), who sympathized with him, gives him two thousand dollars (\$2,000) that Miss Kruger had entrusted to him. Shelton becomes involved with Albert Dekker and Charles Butterworth, penniless and crooked publishers of a cheap magazine featuring western stories; they promise to print his stories on condition that he invest two thousand dollars with them. They needed the money to pay the printer so that they could publish three more issues, after which they would be able to sell the magazine to a large printing outfit. Virginia Grey, who worked in the office, helps Shelton with the work; she hasn't the courage to tell him that Dekker had no intention of using Shelton's name as the author, but that he would use the stories under the name of a well-known author (Donald Meek) who had been writing for them but had been too drunk to continue with the work. Shelton is shocked when he sees the magazine without his name. Learning that his aunt had demanded the money from Owen, Shelton realizes he would have to continue working so as to get his share of the sale of the magazine and thus repay Owen. Miss Grey outwits Dekker by changing the copy in the next issue so that Shelton's name would appear. Shelton goes wild when he finds out they had stolen the script of his novel for release in their cheap magazine. But he finally comes to the conclusion that he was no great writer, and so accepts a lucrative offer with a large publishing firm to write routine stories. He and Miss Grey fall in love with each other.

John C. Holm wrote the story, and Marion Parsonnet, the screen play; Busby Berkeley directed it, and B. P. Finegan produced it. In the cast are Rita Quigley, Marion Martin, and others.

Suitability, Class A.

"The Devil Commands" with Boris Karloff

(Columbia, February 3; time, 65 min.)

This is certainly a poor example of horror melodrama. Seldom has a picture of that classification proved to be so boring as "The Devil Commands." The fact that the story is ridiculous is not the picture's main fault, for often one overlooks that fact when the action is thrilling. But in this case, the action is slow-moving, there is too much dialogue, and the proceedings are tedious:—

Boris Karloff, a respected scientist, spends most of his time working on a machine that registered people's brain waves, and recorded them on a chart. Karloff is overcome with grief when his wife is killed in an automobile accident. He refuses to go home with his daughter (Amanda Duff); he preferred to stay at his laboratory working on his invention, by means of which he hoped to communicate with his dead wife. He decides to work with Anne Revere, a spiritualist, in an effort to contact his wife. They use Ralph Penney, the office janitor, in one of the experiments. The electrical shock is too much for him, and he becomes demented. They rent a house in a remote section in New England, and take Penney with them. There they continue their work; the Sheriff accuses them of robbing graves for their experiments, but since he could find no evidence against them he could not prosecute them. Trouble begins when their housekeeper is accidentally electrocuted in the laboratory; they lead the Sheriff to believe that she had fallen over a cliff to her death. But the folks refuse to believe their story, and set out in a group to break up the laboratory. Miss Duff arrives, hoping to get her father to leave with her. But he prefers to remain and insists that she help him with the experiment since Miss Revere had died during one of the tests. Suddenly the apparatus explodes, and Karloff is killed. Miss Duff is saved by Fiske.

William Sloane wrote the story, and Robert D. Andrews and Milton Gunzberg, the screen play; Edward Dmytryk directed it, and Wallace MacDonald produced it. In the cast are Dorothy Adams, Walter Baldwin, Kenneth MacDonald, and others.

Not for children. Class B.

"Adam Had Four Sons" with Warner Baxter and Ingrid Bergman

(Columbia, February 18; time, 80 min.)

This is a fairly strong drama that should appeal to women. Both the direction and acting are very good. Although the sex angle involving two brothers and the wife of one is unpleasant, it is not the main theme; it is the sacrifice made by the heroine in order to spare the hero unhappiness that is the outstanding feature. The story has considerable human interest; and the characters, with the exception of the unfaithful wife, are sympathetic:—

Warner Baxter and his wife (Fay Wray) are extremely happy with their four sons; moreover, his stock brokerage business was flourishing. They welcome to their home the new governess (Ingrid Bergman), who had recently arrived from Europe; the children grow to love her. Baxter is heartbroken when his wife dies; then the crash of 1907 wipes him out. A well-to-do relative (Helen Westley) sends the three older boys to school, and Baxter gives up his home to live in a cheap apartment with his youngest son. He sends Miss Bergman back to Europe, promising to call for her when things picked up. When the war breaks out, all four boys enter the service. By this time Baxter had rebuilt his fortune and had brought Miss Bergman back to his home. The family is surprised when one of the sons (Johnny Downs) arrives home on leave with a wife (Susan Hayward). Miss Bergman instinctively dislikes Miss Hayward, but does not let Baxter or the others know it. Downs and two of his brothers receive orders to leave for France; the oldest son (Richard Denning) is not sent abroad. On one of his visits home, Miss Hayward lures him into an affair with her. In order to spare Baxter unhappiness, Miss Bergman, who loved Baxter, permits him to believe that she was the woman involved. After the armistice, the family is reunited. Miss Hayward betrays herself to Downs, who, in desperation, tries to kill himself. Baxter finally learns the facts. He compels Miss Hayward to leave. It is then that he realizes he loved Miss Bergman; they marry.

The plot was adapted from the novel "Legacy" by Charles Bonner; William Hurlbut and Michael Blankfort wrote the screen play, Gregory Ratoff directed it, and Robert Sherwood produced it. In the cast are Robert Shaw, Charles Lind, June Lockhart, and others.

Not for children. Class B.

"Andy Hardy's Private Secretary" with Lewis Stone, Mickey Rooney and Ian Hunter

(MGM, February 21; time, 100 min.)

This is a very good addition to the "Hardy" series. Not only is Mickey Rooney in top form, but the story is amusing and has plentiful human appeal. Moreover the picture serves to introduce Kathryn Grayson, a young newcomer with an excellent singing voice. But, as is usually the case with the pictures in this series, it is Mickey who dominates the scene, providing most of the entertainment. His actions, as the harassed high-school student who gets into trouble, are familiar to the followers of this series; yet they are still amusing. Despite the length of the film, one's interest is held well to the end:—

Mickey, president of the high-school senior class, works very hard with other students, preparing for their graduation exercises. He is overjoyed when his father (Lewis Stone) tells him that he was going to replace Mickey's old car with a new one. Stone takes an interest in Ian Hunter, whose two children (Miss Grayson and Todd Karns) were in the graduating class. First he suggests that Mickey make Kathryn his private secretary; this idea pleases Mickey. Then Stone telephones to a friend in Washington, who obtains a government appointment for Hunter on a South American mission; but it meant that Hunter and his children would have to leave before graduation. Mickey, without realizing the harm he might do, changes the date in the acceptance telegram so that they could remain until after graduation. Because of the change, Hunter loses the job. Mickey tearfully confesses to his father and to Kathryn what he had done. Then to add to Mickey's woes, he learns that he had failed his English examination, which meant he could not graduate. He is humiliated and tries to run away. But the students induce the principal to give Mickey, who had always been a good student, another test, which he passes. He graduates with the others, and is overjoyed when his car finally arrives. Stone obtains another position for Hunter.

Katharine Brush wrote the story, and Jane Murfin and Harry Ruskin, the screen play; George B. Seitz directed it. In the cast are Fay Holden, Ann Rutherford, Sara Haden, Gene Reynolds, and others. (Class A.)

A UNITED PRESS DISPATCH, sent February 19 from London, stated that Jonkheer Dirk Jan de Geer, former Premier of the Netherlands government in exile, was kidnapped in Portugal and taken to Germany by plane.

The New York *Evening Post* commented upon this incident by pointing to the fact that this fantastic kidnapping is similar to that in "Foreign Correspondent," the Walter Wanger picture, in which the Dutch Premier is shown kidnapped in Holland by the Nazis, taken to a windmill, and there tortured so as to compel him to give away valuable information about a secret defense pact the Netherlands Government had entered into with a foreign power.

Monroe Greenthal, publicity and advertising director of United Artists, when he read this story in the newspapers, was quick to take advantage of the extraordinary opportunity offered to call the attention of the trade papers to it so that they might advise those exhibitors who have not yet played "Foreign Correspondent" to play it now and to use the incident to attract more patrons.

* * *

IF FOR NOTHING ELSE BUT for the reducing of the number of law suits brought against them by exhibitors charging violation of the anti-trust laws, the producer-distributors ought to do everything there is in their power to make the Consent Decree work fairly and impartially. And this paper is glad to report that, from what has been printed in the trade papers, and from private information that I have obtained, some of which has been printed in these pages, it seems as if they intend to apply the provisions of the Decree with fairness and impartiality. As a matter of fact, they are determined to hold their salesmen and field executives themselves responsible for the violation of any of its provisions.

* * *

THE FIRST COMPLAINT TO BE filed under the arbitration provision of the Consent Decree was in Washington, D. C., on February 7; it was brought by Thomas Goldberg, president of Walbrook Amusement Co., of Baltimore, against Twentieth Century-Fox and Warner Bros., to settle a controversy on clearance.

Writing on the subject in the February 19 issue of *The Exhibitor*, of Philadelphia and of other zones, Mr. Jay Emanuel, the publisher, said that, when the history of the motion picture arbitration tribunals is written, the name of Thomas Goldberg will stand high as the first exhibitor to bring an action for the settlement of a question that has vexed exhibitors from the day clearance has been adopted in the industry.

That arbitration to settle inter-industry disputes was needed, no one can dispute; and there was no other way of getting it nationally without fear of court intervention, with possible penalties, except through the Consent Decree.

It is the opinion of this paper that, once arbitration has established precedents to guide future action of those engaged in the three branches of the industry, the number of controversies will diminish. Clearance may be the only question that will keep on causing disputes, by reason of the fact that conditions will keep on changing constantly, and

the rights of distributors to grant clearance, and of the different classes of exhibitors to enjoy it, will vary frequently. But as long as there will be a means of settling them quickly and effectively, the entire industry will profit.

PICTURES NOW IN PRODUCTION

Columbia

"UNDER AGE," with Nan Grey, Alan Baxter, Mary Anderson, Tom Neal. Both Miss Grey and Baxter are good performers; this should make a good program picture.

"NORTH FROM THE LONE STAR," with Bill Elliott and Dorothy Fay. Western.

Metro-Goldwyn-Mayer

"DR. JEKYLL AND MR. HYDE," with Spencer Tracy, Ingrid Bergman, Lana Turner, Donald Crisp and Ian Hunter. There is no doubt that, with such a cast, the picture will be given a careful production and, from a technical standpoint, will be very good. Whether or not the public wants to see Mr. Tracy in a story so unpleasant as "Dr. Jekyll and Mr. Hyde" remains to be seen.

RKO

"BEFORE THE FACT," with Cary Grant, Joan Fontaine, Sir Cedric Hardwicke, Dame May Whitty, Nigel Bruce. This is a very good cast; the possibilities are that it will turn out a very good picture with similar box-office results.

Republic

"MR. DISTRICT ATTORNEY," with Peter Lorre, Florence Rice, Dennis O'Keefe, Stanley Ridges. A racketeer melodrama in which a young attorney and a girl reporter track down the criminal. The cast is pretty good and so are the box-office possibilities.

"IN OLD CHEYENNE," with Roy Rogers, George "Gabby" Hayes. Western.

Twentieth Century-Fox

"THE GREAT AMERICAN BROADCAST," with Alice Faye, John Payne, Cesar Romero, Jack Oakie, Mary Beth Hughes. A very good cast; the story will probably be a musical with comedy and romance. Very good box-office possibilities.

Universal

"UNFINISHED BUSINESS," with Irene Dunne, Robert Montgomery, Preston Foster, Eugene Pallette. No facts are available about the story. But the cast is good, and with the usual care given the Irene Dunne pictures it should turn out very good.

"DOUBLE DATE," with Edmund Lowe, Una Merkel, Peggy Moran. The cast does not warrant more than program rating.

Warner-First National

"THREE SONS O' GUNS," with Wayne Morris, Tom Brown, William Orr, Lucille Fairbanks. Possibly a pretty good program picture.

"SERGEANT YORK," with Gary Cooper, Joan Leslie, Walter Brennan, Dickie Moore, Ward Bond. Probably an outdoor melodrama, its box-office possibilities depending on the popularity of Gary Cooper in each locality.

HARRISON'S REPORTS

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No. 10

HERE AND THERE

IN A RECENT POLL OF HIS, Dr Gallup found that the picture-going public selected, with the exception of one picture, "Rebecca," different pictures from the motion picture critics to make up its Ten Best.

This gives HARRISON'S REPORTS an idea: Why not let each theatre carry its own poll annually with the view of getting the public's opinion as to the pictures it liked best during a twelve month period? A particular week could be set aside when every theatre could take the poll simultaneously. Imagine the publicity the picture industry could get out of an annual event of this kind, and the number of people that could be drawn into the theatres.

The publicity men of the film companies should get together to discuss this idea with a view to determining which way it could be worked out to the best advantage.

* * *

WHO SAID THAT UNDER the Consent Decree there will be no improvement in the quality of the pictures? At present Hollywood is astir trying to fit its production schedule to the Consent Decree. Every one of the five consenting companies is gearing up its production in such a way as to make ready as great a number of pictures as possible, and as early as possible.

Out of this activity, an improvement in the quality is bound to be effected, for every working for these studios knows that the pictures will have to be tradeshowed before sale.

Who can deny that the manufacturer, when he is compelled to display his wares and to permit the buyer to examine them minutely, will be careful as to their quality?

One other effect of the Consent Decree on production will be this: whereas up to this time persons of ability were side-tracked because of politics, this will no longer be the case. The demand for persons of this type will be so great that every one of them will be given the chance that they did not have under the old system, under which a picture was sold before it was made, as one of a block.

Even the non-consenting companies will be affected by the Consent Decree: When MGM, Paramount, RKO, Twentieth Century-Fox and Warner Bros. show a decided improvement in the quality of their pictures, Universal, United Artists and Columbia will have to better their product; otherwise the exhibitors will not be so eager to buy it.

This paper believes that, as a result of the "Tradeshowing Before Selling" system, the number of money-making pictures will increase; to such an extent, in fact, that neither the producers nor the exhibitors will want to go back to the old sys-

tem, and even the non-consenting companies will join the others voluntarily.

* * *

ACCORDING TO A RECENT STATEMENT, Herbert Yates, Sr. said that, this year, Republic Pictures will spend on picture production \$5,000,000 more than it spent in any other year in the history of the company.

When Herb Yates first formed Republic, he said to the writer, with emphasis, that he would put the company over. It might take a little time, he said, but he had no doubt as to the outcome. And from the improvement that Republic pictures is showing every year, there is no doubt that Herb Yates has made good.

The industry would be far better off if there were more Yateses, for the greater number of successful film companies the better off the exhibitor can be.

* * *

THE RESPONSE OF THE PICTURE theatres to the appeal sent out by the Amusement Division of the Greek War Relief Association, of which Division Mr. Adolph Zukor is the president, for benefit performances during the six days beginning with the 25th and ending with the 30th of March, has been unprecedented. Never in the history of this industry has there been so spontaneous a response; every exhibitor seems to be ready to do whatever he can to help the drive for this worthy cause.

There seems to be no need for any one to urge the exhibitors to join in this drive; every one is responding without any coaxing.

Those exhibitors who have not yet been approached may write either to Mr. John Harris (William Penn Hotel, Pittsburgh), who has charge of the picture theatre end of the Amusement Division, or to Mr. Adolph Zukor, Paramount Bldg, Suite 406, New York, N. Y.

* * *

EARLY IN JANUARY A GROUP of theatre owners of this state met in New York City and formed a new Allied unit; they adopted the name, "New York State Unit of National Allied." They could not have adopted the simpler "Allied Theatre Owners of New York," because that is the title of the Max Cohen organization, adopted when it was part of National Allied.

When he disagreed with the national Allied policy, and later his organization was expelled from the Allied ranks, Max Cohen should have applied to the state authorities for a change of the name of his organization, so as to eliminate the word "Allied." He should have done so particularly after he joined MPTOA, the producer-controlled organization.

(Continued on last page)

**"Nice Girl?" with Deanna Durbin,
Franchot Tone, Walter Brennan
and Robert Stack**

(Universal, February 21; running time, 95 min.)

Deanna Durbin continues to delight one with her charm, her fine singing voice, and her acting ability. But "Nice Girl?" is not so strong, from a story standpoint, as some of her other pictures. It is nevertheless entertaining, for it has human interest and plentiful comedy, in addition to the music. Moreover Miss Durbin is surrounded by competent players who give her excellent support. Miss Durbin's romantic involvements are handled in a light vein and prove to be amusing:—

Robert Benchley, a scientist, who lived in a small Connecticut town with his three daughters (Miss Durbin, Ann Gillis and Anne Gwynne), is excited when he receives word that a representative of a New York scientific foundation was on his way to interview him. The girls, expecting the representative to be an old man with a beard, are taken by surprise when he turns out to be a young and charming man (Franchot Tone). Annoyed because her boy friend (Robert Stack) took her for granted, Jane contrives, through a trick, to drive Tone back to the city when he is ready to leave. They arrive in the city late at night during a heavy rainstorm. Tone suggests that Miss Durbin spend the night at his home. She is a little uneasy, but, wanting to appear sophisticated, accepts the invitation, half expecting Tone to make love to her. When Miss Durbin overhears him talking over the telephone to his mother, who was out-of-town, telling her how amused he was by the whole affair, she is ashamed and angered, and leaves the house. She arrives at her town in the early morning. Something goes wrong with the horn of the car, and everyone in town is awakened. Shocked at seeing Miss Durbin at such an hour, the gossipers get to work. Before long, the rumor spreads that she was going to marry Tone; Miss Durbin, to spite Stack, confirms the rumor. She is surprised when Tone arrives; he had come to tell Benchley that he had been awarded a fellowship. When Tone hears of the predicament Miss Durbin was in, he purposely acts like a cad, thus leaving the way clear for her to renounce their "engagement." Stack forgives Miss Durbin; they are reconciled.

Phyllis Duganne wrote the story, and Richard Connell and Gladys Lehman, the screen play; William A. Seiter directed it, and Joe Pasternak produced it. In the cast are Helen Broderick, Elisabeth Risdon, Nana Bryant, and others.

Class A.

**"Here Comes Happiness" with Edward
Norris and Mildred Coles**

(Warner Bros., March 15; time, 57 min.)

Minor program fare. The story is so ordinary that one knows almost from the very beginning just how it will progress and end; for that reason it naturally fails to hold one in suspense. Its box-office possibilities are slight, not only because of the hackneyed plot, but also because the players lack drawing power. Nor will this picture do much to build up a following for the young players, who are hampered by poor story material:—

On the day of her marriage to Richard Ainley, a fortune seeker, Mildred Coles rebels and runs away; her father (Russell Hicks) is delighted, for he disliked Ainley. She moves to a cheap apartment, her intention being to look for work. The first night she moves in she becomes acquainted with her next-door neighbors and there meets Edward Norris, who worked at the hazardous job of cleaning the outside of buildings. After a few meetings, Miss Coles and Norris fall in love and become engaged. With money supplied by her father, she tries to buy an interest in a business for Norris. But he finds out about it, misunderstands, and insults Miss Coles. She goes back home and tells her mother she was now prepared to marry Ainley. But Hicks contrives to get Norris to the house on the day of the wedding. Through a trick he leads Ainley to believe that he had lost his fortune; Ainley promptly runs away. Hicks then brings Norris out, explains everything to him, and insists that he and Miss Coles marry. The young sweethearts are delighted.

Harry Sauber wrote the story, and Charles Tedford, the screen play; Noel M. Smith directed it, and William Jacobs produced it. In the cast are Marjorie Gateson, John Ridgley, and others.

Suitability, Class A.

**"The Great Train Robbery" with Bob Steele,
Claire Carleton and Milburn Stone**

(Republic, February 28; time, 61 min.)

This program outdoor action melodrama should go over well with the followers of such pictures, for it is both novel and exciting. Although it lacks players of note, the story is the important thing; it is entertaining and holds one in tense suspense throughout. The plot developments provide several thrills; and there are fights and chases of the usual order. This picture has no connection with the picture of the same name produced in 1903:—

Bob Steele, a railroad detective, arrives at the station to board the train carrying a rich shipment of gold which he was to guard. As the train pulls out, Claire Carleton, an entertainer in a cafe owned by Steele's brother (Milburn Stone) jumps on. Hal Taliaferro, chief of the railroad detectives, feels that something was wrong and wires orders to different stations to stop the train. But the train passes all signals and finally disappears completely. How that could happen is a complete mystery to everyone for the train had travelled along a single track road which supposedly had no sidings. Actually what had happened was that Stone and his gang had boarded the train, knocked out Steele, forced the passengers to leave, and had then thrown the engineer off. Steele had escaped. They had then run the train to a rusty old side track which ran through a tunnel; once they had the train through the tunnel, they had dynamited the entrance, thereby closing it. An old prospector, who had seen what the gang had done, gives the information to Steele, who had been walking to the nearest station. Steele manages to get to the train to rescue Miss Carleton, who had gone there to warn him of his brother's plan. By that time the railroad officials and detectives arrive; they are able to overpower the gang. Stone is killed trying to escape.

Olive Cooper, Garnett Weston, and Robert T. Shannon wrote the screen play; Joseph Kane directed and produced it. In the cast are Helen MacKellar, Si Jenks, Monte Blue, and others.

Not for children. Class B.

**"Meet Boston Blackie" with Chester Morris,
and Rochelle Hudson**

(Columbia, February 20; time, 60 min.)

A fairly good program melodrama. The story is extremely far-fetched; yet the action is fast and at times exciting and the background is colorful. And, since both the hero and the heroine are in constant danger, the spectator is held in suspense throughout. The romantic interest seems to be forced, and is of little importance to the development of the plot:—

Chester Morris, former safe-cracker, and his pal (Charles Wagenheim), returning to America, notice one of the passengers (Constance Worth) being molested by a sinister-looking man. Morris goes to her help: she thanks him but refuses to tell him anything. When the liner docks, Morris receives a visit from Richard Lane, detective inspector, who believed that Morris had been in some way involved before he left for Europe in the theft of valuable jewels. Morris goes to his stateroom for his bags and there finds a dead man, the very one who had annoyed Miss Worth. Morris, knowing that Miss Worth had committed the murder, realizes that he would have to find her to prove his own innocence. His search takes him to a carnival show; there he finds her and demands an explanation. They enter a car to take a ride in a side show so that they could talk in private; but before she could tell him much, she is murdered by two men. Morris runs away. From what Miss Worth had told him, he knows that the "Mechanical Man" at one of the side shows was in some way involved in the case. Fearing that the murderers were after him, Morris forces Rochelle Hudson, who was sitting in her car nearby, to drive him away. They are pursued by the murderers but manage to elude them. By this time, Lane is after Morris for the two murders. But Morris finally proves his innocence and solves the case by revealing that the "Mechanical Man" and his henchmen were the murderers, also secret agents who were attempting to smuggle out of the country a bomb sight belonging to the U. S. Government. The case finished, Morris takes leave of Miss Hudson to continue with his adventures.

Jay Dratler wrote the screen play, Robert Florey directed it, and Ralph Cohn produced it. In the cast are Jack O'Malley, George Magrill, and others.

Not for children. Class B.

"Murder Among Friends" with Marjorie Weaver and John Hubbard

(20th Century-Fox, February 28; time, 66 min.)

A fair program murder mystery melodrama with comedy. The plot is pretty far-fetched; nevertheless it should entertain the followers of stories of this type and should hold them in suspense since the murderer's identity is not divulged until the end. Moreover, the action, involving several murders, moves at a fast pace. The tension is relieved by comedy now and then which is provoked by the actions of the scatter-brained heroine. The romance is incidental:—

John Hubbard, a young doctor, receives a visit from Marjorie Weaver; her fast and at times confused tale about a tontine insurance policy makes him think she was demented. But as she progresses in her explanation he begins to understand that what she was telling him was that his father, who had been one of the insured, had been murdered along with several other men who were insured under the same policy. According to the terms of this policy, under which eleven men had taken out group insurance, at the end of a certain period the surviving members would divide the insurance money. She shows him a list of the men who were insured, and they decide to investigate each one. But as they go along more murders occur. In the meantime, Hubbard finds it difficult to explain his absence to his fiancée (Cobina Wright, Jr) who was threatening to break their engagement. Eventually only one man (Lucien Littlefield) of all those insured remains, and Hubbard and Miss Weaver believe him to be the murderer. Through a trick, they trap the real murderer who turns out to be Littlefield's wife (Mona Barrie). She had killed the other men so that her husband might inherit the entire \$200,000, after which she had intended killing him. The police arrest her. Hubbard, who had by this time fallen in love with Miss Weaver, is happy that Miss Wright had broken their engagement.

John Larkin wrote the original screen play; Ray McCarey directed it, and Ralph Dietrich and Walter Morosco produced it. In the cast are Douglas Dumbrille, Sidney Blackmer, Truman Bradley, and others.

Not for children. Class B.

"A Girl, a Guy and a Gob" with Lucille Ball, George Murphy and Edmond O'Brien

(RKO, March 14; running time, 90 min.)

A very good comedy with romance and fast action. Although the players are not strong box-office attractions, their performances are so good that there is no doubt that audiences will forget about the lack of star names and just enjoy themselves. The picture is filled with gags, some of the slapstick variety, but most of them comical enough to provoke hearty laughter. It should be given strong selling methods to get the audiences into the theatre, for once they are in there is no doubt that they will be entertained:—

Lucille Ball and her noisy family, consisting of mother (Kathleen Howard), father (George Cleveland), and brother (Lloyd Corrigan), attend a concert, using the box tickets Corrigan had found. Edmond O'Brien, who had lost the tickets, arrives with his fiancée (Marguerite Chapman) and her mother (Nella Walker) and, since he was known, is permitted to go to the box; he demands that the others leave his box. Miss Ball, not knowing that her brother had found the tickets, refuses to leave. O'Brien and his party are compelled to take seats in the orchestra. Miss Ball accidentally drops her purse, which hits O'Brien on the head. She and her family leave in a hurry when they learn that Corrigan had found the tickets. Miss Ball is surprised the next day to find that her new job was secretary to O'Brien. When he sees her his first impulse is to throw her out, but her explanations satisfy him and he asks her to stay. He becomes acquainted with her fiancée, a sailor (George Murphy), who was planning to leave the Navy so as to settle down and marry Miss Ball; and he meets her family. He has a boisterous and hilarious time, gets into fights, and sees life as he had never seen it before; and to his surprise he enjoys himself thoroughly. Miss Chapman, disgusted at what was happening, breaks the engagement. This would have made O'Brien happy, for he had fallen in love with Miss Ball; but he liked Murphy and did not want to interfere. Everything is finally adjusted—Murphy goes back into the Navy, which he did not want to leave in the first place, and Miss Ball and O'Brien marry.

Frank Ryan and Bert Granet wrote the screen play; Richard Wallace directed it, and Harold Lloyd produced it. In the cast are Henry Travers, Franklin Pangborn, Mady Correll, and others.

Suitability. Class A.

"Footsteps in the Dark" with Errol Flynn, Brenda Marshall and Ralph Bellamy

(Warner Bros., March 8; time, 95 min.)

A fairly good murder-mystery melodrama with comedy. Although it is pretty obvious who the murderer is, the picture holds one's attention, since the mystery is not actually solved until the end and it is not until then that the murderer's identity is divulged. There is a good sprinkling of comedy to relieve the tension, and fair romantic interest. It may please the Errol Flynn fans, who, by this time, may have become tired of seeing him in costume pictures:—

Flynn, supposedly a respectable investment broker, writes a mystery book under an assumed name, in which he pokes fun at his society friends. His wife (Brenda Marshall) and her mother (Lucile Watson) amuse him by their remarks against the author. As a matter of fact, Miss Watson is so annoyed that she plans to bring a slander action on behalf of one of her clubs against the publisher and the author. Flynn, who, during the writing of the book, had become friends with Alan Hale, the police inspector, has an idea that he would make a good detective. Feeling certain that the death of Noel Madison, a diamond dealer, had not been due to natural causes but that he had been murdered, Flynn decides to investigate the case himself, since Hale refused to listen to his theories. His investigation leads him to Lee Patrick, a burlesque performer; in order to get information from her, he pretends to be an ardent admirer. In the meantime, Miss Marshall, suspecting that something was wrong, has Flynn trailed by a detective. She is shocked when she hears of his meetings with Miss Patrick. She gets into trouble herself when she decides to visit Miss Patrick, for, upon her arrival there, she finds her dead. Flynn then explains everything to his wife; at the same time he realizes that he would have to solve the case to clear her of any suspicion of murder. He finally corners the murderer (Ralph Bellamy), who had worked with Miss Patrick in stealing jewels from Madison. He had killed her when she had tried to run out on him with the jewels.

Lester Cole and John Wexley wrote the screen play, from the play by Lazlo Fodor, Bernard Merivale and Jeffrey Dell. Lloyd Bacon directed it, and Robert Lord was associate producer. In the cast are Allen Jenkins, William Frawley, Roscoe Karns, Grant Mitchell, and others.

Not for children. Class B.

"Blondie Goes Latin" with Penny Singleton and Arthur Lake

(Columbia, February 27; time, 68 min.)

This is good program entertainment, the best so far produced in this series. The story is amusing and the production is fairly lavish; moreover, it gives Penny Singleton and Arthur Lake an opportunity to display their talents along musical lines, and both show up to good advantage. As entertainment, it should prove amusing not only to the followers of the "Blondie" series, but also to those who are not familiar with the characters, for the picture can stand on its own:—

J. C. Dithers (Jonathan Hale) invites Dagwood Bumstead (Arthur Lake), who worked for him, along with his wife Blondie (Penny Singleton) and their child (Larry Simms) on a South American cruise with him. The Bumsteads are delighted. Just before sailing time, Dithers receives a telegram informing him that a certain man was ready to close an important real estate deal with him; Dithers is compelled to ask Dagwood to give up his vacation to take care of the deal. Dagwood and Blondie part in tears. Through an accident, Dagwood is prevented from leaving the boat; the ship's orchestra mistake him for their new drummer and make him rehearse with them. He finally tells the whole story to Lovey (Ruth Terry), singer with the band; she in turn tells him that unless he agreed to play with the band, they would all lose their jobs for the regular drummer had not shown up. Dagwood, fearing the wrath of Mr. Dithers, finds it necessary to hide. But his presence aboard the ship is discovered by Blondie, who misunderstands and tells him she never would talk to him again. Dagwood, dressed in female attire, appears with the band, but weeps throughout because of Blondie's attitude. But things are adjusted when Lovey tells Blondie the truth; and Mr. Dithers is delighted that Dagwood had not left, for he had found a customer on board the ship who had offered him more money for the property.

Quinn Martin wrote the story, and Richard Flournoy and Karen DeWolfe wrote the screen play; Frank R. Strayer directed it, and Robert Sparks produced it. In the cast are Tito Guizar, Irving Bacon, and Eddie Acuff.

Suitability. Class A.

Of course Mr. Cohen has the right to continue to use the word "Allied" in his organization's name, legally, but not, in the opinion of HARRISON'S REPORTS, morally; it may be confusing to an exhibitor who may want no part of MPTOA, but wants to join the ranks of the national Allied organization.

* * *

WHEN THE CHARGES FOR ARBITRATING disputes were made known, it seemed at first glance as if none but the most opulent exhibitors would be in a position to resort to arbitration, but the Arbitration Association has arranged the emoluments of the arbitrators to make a resort to arbitration easy by every exhibitor who may find himself in dispute with an exchange, or with another exhibitor.

Although the rules provide for a fifty-dollar fee for each arbitrator, this fee will be paid only in big cases, involving unusual complaints—cases where such a fee is justifiable; in cases involving smaller exhibitors, the maximum fee will be fifteen dollars, and in most cases the charge will be much smaller.

When the arbitration machinery was in its embryonic stages, those who opposed the Consent Decree tried to frighten the exhibitors with claims about the exorbitant costs of arbitration. On several occasions, HARRISON'S REPORTS urged the exhibitors to have no fears, to have faith in the writer's belief that the arbitration costs, when finally fixed, would be within the reach of all. That belief has been justified fully.

* * *

WHO IN THIS INDUSTRY has ever heard of a case in which a picture theatre under construction had any rights to a run unless it was part of a large circuit? Yet such a case is an actuality: The Ellet Amusement Company, of Akron, Ohio, has just filed a case before the Cleveland arbitration board demanding that its Ellet Theatre, when completed, be given the same run as two other theatres, the Norka and the Rialto.

This case has been made possible only because of the Consent Decree, which has made arbitration of such cases possible.

Can any one say that this is not a gain for the exhibitor?

* * *

IN A RECENT ISSUE OF THIS PAPER, I stated that, when arbitration has functioned for some time and precedents have been established, there will be much fewer complaints to arbitrate than there have been all these years.

Already it has been announced that the first case to be brought to arbitration, that of the Walbrook Theatre, in Baltimore, may be settled "out of court."

The industry will hear of more out-of-court settlements. If it does, it will be a healthy sign.

* * *

ACCORDING TO THE TRADE PAPERS, the talks between representatives of the Department of Justice and of the Schine circuit for a Consent Decree are off, by reason of the inability of the two groups to come to an understanding about the Schine's plans for theatre expansion. Evidently the Schine circuit wants a free hand, to build new theatres or buy out other exhibitors, and the Department of Justice wants to curb these activities to a certain extent.

The Department of Justice will have many a headache in the future also from the theatre-

owning producers, whose avidity for more theatres is as sharp as ever. It had an opportunity to curb them by means of the Consent Decree, but it failed to take it; the present theatre-limitation provision is full of so many holes that the Department might just as well have left it out.

PICTURES NOW IN PRODUCTION

Columbia

"SENATE PAGE BOYS," with Herbert Marshall, Virginia Bruce, Gene Reynolds, J. M. Kerrigan. No facts are available about the story; but the cast is good and the picture should be likewise.

Metro-Goldwyn-Mayer

"THE UNIFORM," with Clark Gable, Rosalind Russell, Jessie Ralph, Eduardo Cianelli. The two leading players are extremely popular; this will probably turn out very good with similar box-office possibilities.

Monogram

"TUMBLEDOWN RANCH IN ARIZONA," with Ray Corrigan, John King, Max Terhune. Western.

Paramount

"PIONEER WOMAN," with Barbara Stanwyck, Joel McCrea, Brian Donlevy. The title seems to suggest an outdoor drama. At any rate Miss Stanwyck's performance in "Lady Eve" should make audiences eager to see her again. The two supporting players are good, and so the possibilities are that this will make a good picture, with similar box-office results.

"NURSES DON'T TELL," with Anne Shirley, Richard Carlson, Richard Denning. Probably a drama; but the players are not strong enough to warrant more than pretty good program rating.

Republic

"TWO-GUN SHERIFF," with Don "Red" Barry. Western.

RKO

"TOM, DICK AND HARRY," with Ginger Rogers, George Murphy, Alan Marshal, Burgess Meredith. Very good cast with very good box-office possibilities.

Universal

"HIT THE ROAD," with Gladys George, Barton MacLane, Bobs Watson, Bernard Punsley. Program melodrama with some comedy, since the "East Side Kids" are in it.

"THE BLACK CAT," with Basil Rathbone, Hugh Herbert, Broderick Crawford, Gale Sondergaard. This was produced by Universal in 1934; it was a typical horror picture. Judging by the cast, Universal no doubt intends to make it a combination melodrama-comedy.

Warner-First National

"HIGHWAY WEST," with Brenda Marshall, Olympe Bradna, Arthur Kennedy, William Lundigan. With the players mentioned, this should make a pretty good program entertainment.

"THE NURSE'S SECRET," with Lee Patrick, Regis Toomey, Julie Bishop, Ann Edmonds. Program entertainment.

"THE GENTLE PEOPLE," with Ida Lupino, Thomas Mitchell, John Garfield, Eddie Albert, John Qualen, George Tobias. This is being adapted from the stage play—a melodrama revolving around two harmless and kindly fishermen who are victimized by a gangster and are finally compelled to kill him. The cast is very good, but the picture's possibilities will depend on how the story is treated.

HARRISON'S REPORTS

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A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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No. 11

HERE AND THERE

MORE THAN FIVE THOUSAND THEATRES have informed Mr. Adolph Zukor, chairman of the Amusement Division of Greek War Relief Association, that they will give benefit performances for the relief of the suffering civilians in Greece. Of these theatres, five hundred will give midnight performances, about fifty of them in the Metropolitan area of New York City.

In his statement, Mr. Zukor speaks with enthusiasm about the progress made for the Greek Festival of Freedom, which will be held at the Radio City Music Hall, midnight of March 28, under the direction of Messrs. Wm. Van Schmus, resident manager of the Music Hall, and Joe Vogel, of Loew's, Inc. Many stars of stage and screen will take part in that festival.

Serving with Countess Mercati on an advisory committee for the event are Grand Duchess Marie of Russia, Princess Xenia of Greece, Princess Paul Chavchavadze, Cimon Diamantopoulos (Greek Minister to the United States), Nicholas G. Lely (Greek Consul-General in New York), Mrs. Huntington Astor, Mrs. Leonidas J. Calvocoresi, Francis W. Crowninshield, Andrew Empiricos, Condé Nast, André Vagliano, George Skouras, and Spyros Skouras (president of Greek War Relief Association).

Assisting Mr. Zukor are John H. Harris, of Pittsburgh, as chairman of the Exhibitors' Committee, and Gradwell L. Sears, as chairman of the Distributors' Committee.

Mr. Harris is assisted by Messrs. J. R. Vogel, M. J. Mullin, Harry M. Kalmine, Jules J. Rubens, Elmer C. Rhoden, and John J. Friedl. Assisting Mr. Sears are Messrs. M. A. Lightman, William K. Jenkins, R. J. O'Donnell, E. V. Richards, Frank H. Ricketson, and Arch M. Bowles.

In Chicago, Messrs. Rubens and John Balaban are giving a gala midnight show. In Minneapolis, John Friedl has arranged for a special show to feature the Minneapolis Symphony Orchestra, undoubtedly under Dimitri Mitropoulos, the famous conductor of that orchestra. The Fox Theatre, in Detroit, will give a midnight show. In Buffalo, Vincent McFaul will hold a gala show in Shea's Great Lakes Theatre. In Boston, M. J. Mullin has arranged for a midnight show at the Metropolitan and for fifty-five special midnight shows throughout New England. In Oklahoma, the Griffith Amusement Company will give fifty special shows. In the Pittsburgh area, Harry Kalmine has arranged for forty-eight shows.

Each night of the theatre Drive, which begins March 25 and ends March 30, will wind up with lobby collections. Approximately 5,000,000 emblematic buttons have been distributed to the theatres.

Gradwell Sears is working among the exchanges with enthusiasm to make his department equally successful. The general sales managers of all major companies have assured him full cooperation. Each general sales manager has instructed his branch offices to carry out Mr. Sear's program in every detail.

MGM has made for the Drive a 200-foot trailer starring Melvyn Douglas. In calm but forceful appeal, Mr. Douglas outlines the role of the Greek soldiers in the present conflict, and tells of the suffering of the civilians. This trailer is furnished to every exhibitor to boost the Drive.

If you have not yet been approached and wish to take part in this Drive, write to Mr. Adolph Zukor, Paramount Bldg., New York City, and ask for instructions.

THE PREVIEW RACKET IN HOLLYWOOD is getting into a mess again, according to *The Box Office Digest*. The object of a preview is to test the public's reaction to a new picture, fresh from the cutting room. For this reason no advance advertising for the picture should be

done; it should just be put on the screen on the last day of a program, after nine o'clock in the evening.

In the old days, previews were so held. But some smart showmen, particularly of the affiliated kind, began to ballyhoo them in front of the theatre; later they took ads in the newspapers, and scores of autograph hunters were attracted to the theatre. Thus the very object for which previews were held was defeated.

As a result of complaints, the studios recently decided to discontinue announcing the previews. But now they are resorting to another evil procedure—inviting the critics to such previews and wining them and dining them before the picture is shown.

Says *The Box Office Digest* partly: "... One preview last week found a group of critics roused from their seats, chosen as the result of experience in reviewing, to make room for a couple of Governors and a score or more of the director's guests. ... Another found a house manager forced to explain to his audience that the preview would be delayed because the last bus had not arrived from the studio. ... And this after the main title of the picture had appeared on the screen, then suddenly been choked by the projectionist. ... What is the analysis of such happenings? ... Why can't the companies get down to the straightforward WORKING PRESS preview system of Harry Brand at Twentieth, which satisfies all. ... Or is it because some of the top executives are afraid of the picture's reviews unless they are dressed up in free lunch? ... They'd better think it over. ... Because some of the reviews on which they place the most importance are written by the boys who have to meet deadlines. ... And even ham and cheese on rye won't compensate for a missed deadline."

Perhaps the cure for this evil lies in the new sales system, forced on the five major companies by the Consent Decree.

* * *

WHAT VOCIFEROUS OPPOSITION to double features and to "give-aways" has not been able to do all these years, the Clearance provision of the Consent Decree may do. Those who show single features have Clearance preference against those who show, either double features, with or without give-aways, or single features, with give-aways.

Another cause that may contribute to the eventual elimination of the double-feature is the compulsory trade-showing. When the exhibitor sees what he buys, he would naturally want to buy the best pictures offered, and to side-track the program pictures that are mediocre. If he should decide upon a definite policy of showing only the best pictures, as against the present policy of showing everything produced, "sight unseen," he will be unable to fill all his dates with choice pictures, with the result that he will himself abandon the showing of double-features. Improved exploitation methods and better Readers for the newspapers should enable him to convert his policy more easily, to his eventual profit.

* * *

THE OWNER OF A DRIVE-IN theatre in New Orleans has brought an action before the local arbitration board against Paramount under Section IV of the Consent Decree for refusing to sell him film of some run.

In some territories Drive-In theatres have caused great losses to regular theatres and this case will, no doubt, serve to establish whether Drive-In theatres are regular theatres and for this reason covered by the aforementioned provision in the Consent Decree.

The verdict in this case may depend largely on whether Paramount has been serving Drive-In theatres in other territories or not: if it has been the established policy of this company not to serve film to this type of theatres then the

(Continued on last page)

"It Happened to the Man" with Wilfrid Lawson

(RKO, Foreign Dept.; time, 81 min.)

This drama, produced in England, is limited in its appeal as far as American audiences are concerned. There are several reasons for this: for one thing, the players, with the exception of Wilfrid Lawson, are unknown; secondly, the story is quite heavy and somewhat depressing. Moreover, the characters are not particularly appealing. It is best suited for small theatres that cater to adults who go in for something different in picture entertainment:—

Wilfrid Lawson, a well-known but unscrupulous financier, finds himself in a predicament, owing to the treachery of his partner (Reginald Tate). Lawson insists that Athole Stewart, the titled chairman of his board of directors, assure the investors that everything was all right; otherwise they would all be disgraced, for Lawson had forged Belgian bonds to leave as security with the bank for a loan, and if anything went wrong the bank would investigate. To add to his troubles, Lawson's mistress (Marta Labarr) runs away with Tate. Lawson arrives home in the midst of a party given by his daughter (Patricia Roe) and his son (Brian Worth). His wife (Nora Swinburne) informs him that his daughter and Stewart's son were in love. Suddenly word reaches them that Stewart had killed himself. The whole scandal becomes known, Lawson is arrested, and sentenced to five years imprisonment. His family settle in a small suburb under an assumed name. Upon his release, Lawson finds that his family did not want to have anything to do with him. He tracks down Miss Labarr and Tate; in a quarrel, he kills Tate. Miss Labarr, who still loved him, leaves with him; they travel as husband and wife. They meet Edmond Breen and interest him in a legitimate scheme. He arranges for them to meet his neighbors for local financial support. It turns out to be the very village where his wife and children had settled. Heeding the pleas of Miss Swinburne, he then reveals his identity to the would-be investors without revealing his relationship to Miss Swinburne; they turn against him. But he convinces his son of his honest intentions and promises to make good some day for his sake.

Roland Pertwee and John H. Turner wrote the story, and Paul Herzbach and Nina Jarvis, the screen play; Paul L. Stein directed it and Victor Hanbury produced it. In the cast are Ivan Brandt, Thorley Walters, and others.

Not for children or adolescents. Class B.

"That Night in Rio" with Don Ameche, Alice Faye and Carmen Miranda

(20th Century-Fox, April 11; time, 91 min.)

Very good entertainment. Produced on an extremely lavish scale and photographed in technicolor, it has the ingredients for strong mass appeal—romance, comedy, and music. The story, revolving around a case of mistaken identity, is not unusual; yet it has many amusing twists, and holds one's interest. For women, there is the added attraction of stunning clothes worn by Alice Faye. Exhibitors who did well with "Down Argentine Way" should certainly duplicate that success with this picture:—

Don Ameche, an American, becomes a favorite in Rio, where he entertains at a fashionable cafe. But he has trouble with his jealous sweetheart (Carmen Miranda), an entertainer at the same cafe. Ameche's favorite number was impersonating a wealthy and influential baron (also played by Ameche), to whom he bore a striking resemblance; the skit revolved around the baron's affairs with women, which were known to all. The skit amuses the baron, who, with his wife (Alice Faye) and friends, had gone to the cafe. While there, the baron receives word that his aeroplane company was going to lose an important contract, which meant ruination, particularly since the baron had taken money from his bank to buy more stock in the company. He leaves town in an effort to put through a loan. Knowing that his absence at the stock exchange would create suspicion, his partners engage Ameche to impersonate him. Ameche innocently buys up the balance of the stock in the company. He then attends a reception given at the baron's home, and tries to make love to Miss Faye; but she knows who he is. When the baron returns unexpectedly, his partners try to get Ameche out; but he is cornered by J. Carroll Naish, a powerful financier, who speaks to him in French. Not understanding the language, he agrees to everything, thereby selling the aeroplane company to Naish. The baron, jealous because of Ameche's attentions to his wife, tries to play a joke on her that night by pretending that he was the actor; but she, knowing who he was, leads him on. This makes him furious. Ameche's selling the company saves the baron. After explanations, the baron and his wife are reconciled.

The plot was adapted from a play by Rudolph Lothar and Hans Adler; George Seaton, Bess Meredyth and Hal Long wrote the screenplay, Irving Cummings directed it and Fred Kohlmar produced it. In the cast are S. Z. Sakall, Curt Bois, Leonid Kinsky, and Frank Puglia.

Class A.

"A Dangerous Game" with Richard Arlen and Andy Devine

(Universal, August 22; time, 61 min.)

There's not much to recommend in this farce. An attempt is made to strike a serious note, involving a murder mystery. But it is difficult for one to take it seriously, since most of the incidents are handled in a slapstick fashion. One or two situations provoke laughter; aside from that, the action is tiresome, since noise and silliness have been substituted for real comedy:—

Andrew Toombes, who had presumably inherited a fortune, hides out in a sanitarium, for he suspected every one of trying to get his money away from him. Two sets of crooks arrive at the sanitarium for the purpose of stealing the fortune, which they believed Toombes carried with him. But they are prevented from doing this by the arrival of Richard Arlen, a detective. Unknown to every one, Andy Devine, who worked at the hospital, was really Arlen's assistant. Arlen notices a strange patient, who complained that every one was trying to poison him. Jeanne Kelly, a nurse, suspected something peculiar was going on with regard to this patient. Before long, the two doctors who headed the sanitarium, die in an odd manner. Finally Arlen solves the case by proving that Toombes was the murderer. He and the doctors had worked on a scheme to keep the mysterious patient, who was the real heir, under the influence of drugs. Toombes was to collect the fortune and then share it with the doctors. The patient is brought back to normalcy by Miss Kelly; he verifies everything.

Larry Rhine and Ben Chapman wrote the story, and they and Maxwell Shane, the screen play; John Rawlins directed it. In the cast are Edward Brophy, Marc Lawrence, Robert O. Davis, Richard Carle, Tom Dugan, and others.

Not for children. Class B.

"The Penalty" with Edward Arnold, Lionel Barrymore and Gene Reynolds

(MGM, March 14; time, 80 min.)

The stage play, "Roosty," from which this picture was adapted, did not arouse much enthusiasm among the playgoers—it lasted just eight performances. Nor is there much to recommend in the picture; aside from good performances, it has few other good points. The story is unpleasant and the production values are of the routine order. Even the ending, which shows the regeneration of the young hero, somehow leaves one cold. The romance is incidental:—

Edward Arnold, bank robber and killer, cleverly executes another bank robbery. But, unknown to him, the G-Men are on his trail. Arnold goes to his hideout where his girl friend (Veda Ann Borg) and his young son (Gene Reynolds) were waiting for him. Reynolds worshipped his father. Arnold teaches him the tricks of his trade and how to defend himself. The G-Men finally trail them to the hideout. Miss Borg is killed and Arnold wounded. Reynolds helps him to an automobile and drives him to a secluded spot; Arnold orders him to leave him there and to drive away by himself, so as to fool the G-Men. The G-Men catch up to Reynolds and take him under their charge. Instead of sending the boy to a reform school, the judge puts him under the care of a young farmer (Robert Sterling), who needed the money the state paid for the boy's care so as to continue his farm work. Reynolds is insolent at first and tries to run away. But he is stopped from doing so by Marsha Hunt, Sterling's fiancée. He becomes good friends with her grandfather (Lionel Barrymore). Reynolds manages to get a letter through to his father; but the G-Men trace it. They follow an advertisement inserted in a newspaper by Arnold, informing Reynolds when he would call for him; on that day, they surround the farm. Arnold arrives and orders Reynolds to leave with him. When Barrymore tries to stop him, Arnold shoots him. Reynolds is horrified; pointing a gun at his father, he orders him to leave, refusing to go with him. Arnold steps outside and walks into the trap set by the G-Men, who finally kill him. Reynolds is comforted by Sterling and his mother (Emma Dunn), who had grown very fond of the boy.

The play was written by Martin Berkeley; Harry Ruskin and John C. Higgins wrote the screen play, Harold S. Bucquet directed it, and Jack Chertok produced it. In the cast are Richard Lane, Gloria DeHaven, Grant Mitchell, and others.

Not for children. Class B.

"Rage in Heaven" with Robert Montgomery, Ingrid Bergman and George Sanders

(MGM, March 7; time, 84 min.)

Class audiences may find this somber drama interesting. But it is hardly the kind of entertainment that the masses are looking for today. For one thing, the theme, revolving around a psychopathic character, is depressing; for another, the action is slow-moving. No fault can be found with the production, or with the acting and direction, which are all of the highest order. It is simply the story that is unpleasant; it is difficult for one to derive pleasure from a picture in which an appealing and sympathetic character is tortured by a mentally deranged person:—

Robert Montgomery, heir to the large steel works owned by his family, is unable to face responsibilities. Unknown to his mother (Lucile Watson), he had been confined in an institution for the insane in Paris, from which he had escaped. On his way back to London, he meets George Sanders, an old school friend he had always admired because of his courage and ability to do things; he insists that Sanders join him at his home. Miss Watson is overjoyed to see Montgomery. She speaks frankly to him—first, that he would have to take charge of the business; secondly, that she hoped he would fall in love with the young refugee girl (Ingrid Bergman), whom she had engaged as her companion. Montgomery does fall in love with her; to his surprise, she, admitting her love for him, accepts his proposal. They are married. Montgomery tries to take over the leadership of his business but, in an effort to show his superiority, he incurs the enmity of the executives and workers. And all the time he tortures himself, believing that his wife and Sanders loved each other. He drives his wife frantic by his constant reference to such a possibility. He engages Sanders for an important position in his firm, but becomes more jealous of him when Sanders displays unusual ability. He even tries to kill him. Frightened by his actions, Miss Bergman runs to Sanders for help. He arranges an appointment with Montgomery. Desperate, Montgomery kills himself, leaving everything arranged so as to make it appear as if Sanders had killed him. Sanders is tried and convicted. At the last moment, Miss Bergman finds Montgomery's diary. On the strength of the recorded facts, Sanders is freed. He and Miss Bergman marry.

The plot was adapted from the novel by James Hilton. Christopher Isherwood and Robert Thoeren wrote the screen play, W. S. Van Dyke II directed it, and Gottfried Reinhardt produced it. In the cast are Oscar Homolka and Philip Merivale. (Not for children. Class B.)

"Melody for Three" with Jean Hersholt, Fay Wray and Walter Woolf King

(RKO, March 28; time, 66 min.)

A pretty entertaining program picture, the best so far produced in the "Dr. Christian" series. It has human appeal, some comedy, and good classical music. A youngster (Schuyler Standish) displays fine talent as a violinist, and is also a pleasant performer. Although the action is not exciting, it holds one's attention since one takes an interest in the leading characters:—

Finding it difficult to make a living as a music teacher for herself and her son (Standish), Fay Wray takes assignments as a nurse for the town physician (Jean Hersholt). One day Miss Wray tells Hersholt of her past—that she had been married in Paris, and, because of a misunderstanding, had left her husband, returned to America, and obtained a divorce. Her husband never knew that he was a father. Hersholt is called to treat the victim of an aeroplane crash who, he learns, was a famous orchestra conductor (Walter Woolf King). From a picture he had seen at Miss Wray's home, he recognizes him as her former husband. He contrives to bring them together, and for a time it looked as if they might become reconciled. But King's fiancée (Astrid Allwyn) arrives, makes a scene, and insists that King marry her. When King telephones Miss Wray's home, and Schuyler answers, saying that his mother was not at home, King thinks that she had remarried and had a child by the second marriage. He leaves for Chicago with Miss Allwyn. Hersholt is determined that King should find out about his son. He takes the boy to Chicago; as soon as they arrive there, he rushes him to the broadcasting station where King was rehearsing. He contrives to get the boy into the rehearsal hall, and orders him to play. King is surprised at the boy's talent; and when Hersholt tells him who the boy was he is overjoyed. King and Miss Wray are reunited.

Lee Loeb and Walter Ferris wrote the screen play, Erle C. Kenton directed it, and Stephens-Lang Productions produced it. In the cast are Andrew Tombes, Maude Eburne, Cliff Nazarro, and others. (Suitability, Class A.)

"Ellery Queen's Penthouse Mystery" with Ralph Bellamy and Margaret Lindsay

(Columbia, March 24; time, 69 min.)

Just a moderately entertaining program murder-mystery melodrama. The story is far-fetched and the action is not particularly exciting. Yet it may appeal to the regular followers of stories of this type, who like to be kept guessing, for the solution is not given until the end. The method employed in divulging the motive for the crime and the murderer's identity is somewhat weak. The romance is routine:—

Noel Madison is selected by Chinese officials as their agent to sell a fortune in jewels in America, the money to be turned over to their agent, who in turn would buy and ship foodstuffs to them. The day Madison arrives in New York, he is murdered and his body is hidden in a trunk. His daughter (Ann Doran), suspecting that something was wrong, communicates with an old friend (Margaret Lindsay), who worked for Ralph Bellamy, an author who did detective work as a hobby. Bellamy finds the body and immediately calls for his father, the police inspector (Charley Grapevin). Miss Lindsay is eager to continue with the investigation, but Bellamy wanted her to pay attention to her duties as his secretary; they quarrel and she resigns. She continues on the case herself. She goes to the victim's apartment for clues; there she gets into a fight with a mysterious Chinese woman (Anna May Wong). The police and Bellamy finally arrive; by that time they find another corpse. Bellamy solves the case by proving that the second victim had killed Madison, and that he in turn had been killed by Frank Albertson, a newspaper reporter, who had tried to find the jewels. It develops that the jewels were at the customs office, waiting for the proper person to claim them. Bellamy finds the official receipt, which he turns over to Miss Wong, the American representative for China. Miss Lindsay and Bellamy patch up their quarrel.

Ellery Queen wrote the story, and Eric Taylor, the screen play; James Hogan directed it, and Larry Darmour produced it. In the cast are James Burke, Eduardo Ciannelli, Charles Lane, Russell Hicks, and Mantan Moreland.

Not for children. Class B.

"Missing Ten Days" with Rex Harrison

(Columbia, February 28; time, 77 min.)

This melodrama, produced in England, should find favor with American patrons, even though the players are not well known here. The story is a little far-fetched; yet it holds one's attention throughout, for the action is fast-moving and exciting. Particularly thrilling are the closing scenes, in which the hero races in an automobile to overtake an ammunition train on which a time bomb had been placed. Comedy and romance are fitted into the story without retarding the action:—

While walking along a street in Paris, Rex Harrison is shot. He wakes up in a hospital and asks the police authorities to send for his father. When his father (Robert Rendel) arrives, he tells him he cannot remember anything about the past ten days; the last thing he could remember was that he had given a stranger a ride in his plane to Paris, and that he had crashed. Since the wound was not serious, Harrison is able to leave the hospital; he is determined to find out what had happened to him. He makes the rounds of the cocktail bars, where he is addressed by two mysterious looking gentlemen, who send him to a fashionable dress-maker. There a young lady (Karen Verne) upbraids him for having left the house overnight without her permission. He realizes that he must be her chauffeur. When they arrive home, Joan Marion, governess to Miss Verne's brother, speaks to Harrison about getting the plans and acts as if she were his sweetheart. Harrison becomes intrigued with the whole thing. Things finally become clearer; he learns that Miss Marion and the men who had spoken to him were members of a spy ring, of which he had been a member during the time he had lost his memory. Their plan was to get inside information on French fortifications from Miss Verne's grandfather, a French general. Harrison finally tells Miss Verne everything, and they attempt to get to her grandfather. But they are captured by the spy ring, and held prisoners. They hear that a time bomb had been placed on an ammunition train, which would blow up the fortified area. They finally escape, and race to warn the authorities; Harrison accomplishes this at the risk of his own life; the spies are caught. Miss Verne and Harrison are united.

Bruce Graeme wrote the story, and John Meehan, Jr., and James Curtis, the screen play; Tim Whelan directed it, and Irving Asher produced it. In the cast are C. V. France, Leo Genn, Anthony Holles, and others. Suitability, Class A.

complainant will probably be unable to substantiate the charge that he has been discriminated against.

It is an interesting case, and one that could not have been determined nationally in any other way except through arbitration, made possible by the Consent Decree, unless, of course, it had been taken to the courts at a great cost.

* * *

AT A RECENT AMPA LUNCHEON, Mr. William G. Van Schmus criticized exaggerated advertising of undeserving pictures.

One of the reasons that have caused a slump in the box-office receipts of picture theatres is exaggerated advertising. To the publicity departments of the producers, every picture is a "dreadnaught" special; and the press sheets are written in that spirit. The result has been that the public has lost confidence in picture advertisement to such an extent that they often refuse to believe the truth.

With the start of the trade-showings, HARRISON'S REPORTS hopes to review, not only pictures, but also press sheets, so that the exhibitors may know what press-sheet statements are highly exaggerated and for that reason dangerous to use.

ALLIED STATES ASSOCIATION OF
MOTION PICTURE EXHIBITORS
729 Fifteenth Street, N.W.
Washington, D. C.

March 7, 1941

ASCAP CONSENT DECREE

Judge Goddard of the U. S. District Court in New York City has signed a Consent Decree negotiated between the Department of Justice and the American Society of Composers, Authors & Publishers.

This terminates the civil suit under the Sherman Act that has been pending for many years. It is understood that the criminal case recently filed in Wisconsin will be settled by the payment of fines in an agreed amount.

EXHIBITORS ONLY SLIGHTLY AFFECTED

The decree mainly concerns broadcasting and the internal organization and affairs of ASCAP. Only two provisions relate to motion picture theatres. They are:

Sec. 2 (2) which provides that ASCAP shall not grant licenses "which shall result in discriminating in price and terms between licensees similarly situated; provided, however, that differentials based upon applicable business factors which justify different prices or terms shall not be considered discrimination * * * ; and provided further, that nothing contained in this sub-paragraph shall prevent price changes from time to time by reason of changing conditions affecting its market for or marketability of performing rights."

Sec. 2 (6) which provides that ASCAP in connection with any offer to license shall not "refuse to offer a license at a price or prices to be fixed by said defendant (ASCAP) for the performance of such specific (i.e., per piece) musical compositions, the use of which shall be requested by the prospective licensee."

WHAT DO THEY MEAN?

Sec. 2 (2) is a loosely drawn anti-discrimination clause. It is so loosely drawn that it is hard to see how it could be enforced by a proceeding for criminal contempt. This office does not know what discriminations the Section is aimed at, but it is convinced that the Court would have a hard time deciding whether a given price differential was "based on applicable business factors" justifying the same, or not.

The provision leaves ASCAP free to change its rates from time to time.

This Section is not likely to be of any value to motion picture exhibitors. There is some danger that ASCAP might use it as an excuse for wiping out the existing differentials between big theatres and little theatres. If any Allied member is confronted with such attitude on the part of ASCAP he should report it to National Allied immediately, so that the latter can make proper representations to the Department of Justice.

Sec. 2(6) means simply that if an exhibitor wishes a license for a specific composition or number of compositions, instead of ASCAP'S total repertoire, ASCAP can not refuse to offer a specific composition or compositions at a price to be determined by it.

This probably is of no value to exhibitors because (1) an exhibitor does not know what compositions will be recorded on the films and must be prepared to reproduce whatever tunes are sent him; and (2) the price of specific compositions is in the control of ASCAP and it would

probably ask as much or more for a specific license or licenses as it would for a general license.

Sec. 2 (6) does not become operative until one year after date of entry; Sec. 2 (2) becomes effective in 90 days.

SHORT ON INTERSTATE COMMERCE

Allied made representations to the Department of Justice relative to incorporating in the decree a provision that all royalties must be collected at the source (i.e., from the producer), thus relieving exhibitors of the obligation to pay royalty to ASCAP.

The Consent Decree entered against Broadcast Music, Inc., on February 3 provided, with respect to broadcasting that royalty should be collected at the source; that is, that BMI could collect only a single royalty from the network and not a separate royalty from each station (II (4)). A similar provision is contained in the ASCAP Decree (2 (4)).

No provision for a single royalty payable at the source is made with respect to exhibitors in either decree. There are two possible explanations of this:

(1) Broadcasting is considered a public performance, so is the reproduction of music in a theatre. Broadcasters derive all their rights from ASCAP. Exhibitors get the public performing rights from ASCAP but the recording rights are handled by an entirely different organization. The Department could not very well insist that another organization collect from the producers a royalty which ASCAP is entitled under the copyright law to collect from the exhibitors.

(2) Broadcasters are directly engaged in interstate commerce whilst motion picture exhibitors merely give local exhibitions. The film is, of course, transported in interstate commerce. But the music is recorded at the studios pursuant to an arrangement between one organization and the producers (or Western Electric and RCA), and is reproduced in the theatres pursuant to an arrangement between ASCAP and the exhibitors. It is hard to find much interstate commerce in the relations between ASCAP and the exhibitors; and the Sherman Act applies only to contracts, combinations and conspiracies that affect interstate commerce.

Allied made its representations to the Attorney General in the hope that ASCAP in the interest of an amicable adjustment would yield a few points. Evidently ASCAP would not yield and under the statute the Department was not in a very strong position to compel it to do so.

(To be concluded next week)

PICTURES NOW IN PRODUCTION

Columbia

"CHAIN GANG," with Otto Kruger, Gloria Dickson, John Litel, Don Beddoe. With the players mentioned, this should make a fairly good program melodrama.

"TIME OUT FOR RHYTHM," with Rudy Vallee, Rosemary Lane, Ann Miller, Glen Gray and his Casa Loma Orchestra, Joan Merrill, Allen Jenkins, The Three Stooges. A good cast for a pretty good musical.

Metro-Goldwyn-Mayer

"WASHINGTON MELODRAMA," with Frank Morgan, Kent Taylor, Ann Rutherford, Dan Dailey, Jr. Fairly good program possibilities.

Paramount

"HOLD BACK THE DAWN," with Charles Boyer, Olivia deHavilland, Paulette Goddard, Walter Abel, Victor Francen. Cast, director, and producer are all very good, and so the chances are that this will be a very good entertainment.

Republic

"PALS OF THE PECOS," with Bob Livingston, Bob Steele, Rufe Davis. Western.

"ROOKIES ON PARADE," with Bob Crosby, Marie Wilson, Ruth Terry, Gertrude Niesen, Cliff Nazarro. A comedy with music, part of which is laid against an army camp background. The cast is fairly good, and the possibilities for the picture are likewise.

RKO

"MY LIFE WITH CAROLINE," with Ronald Colman, Anna Lee, Katharine Leslie, Reginald Gardiner, Charles Winniger, Gilbert Roland. Although Miss Lee is a charming actress, she is not quite well known here, and so the picture will have to depend mostly on Ronald Colman's popularity for box-office appeal. No facts are available about the story.

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SATURDAY, MARCH 22, 1941

No. 12

HERE AND THERE

This paper takes great pleasure in presenting to you a critical review by Martin Quigley, fellow-publisher, of "Greece Fights Back," the single-reel feature subject, which has been produced for the Greek War Relief Association by March of Time.

"THE GLORY THAT IS GREECE"

"At the invitation of the editor of HARRISON'S REPORTS I shall undertake to report to subscribers on the subject of a motion picture entitled, 'Greece Fights Back.'

"Mr. Peter Harrison, the editor of this journal, who is widely known and affectionately esteemed throughout the length and breadth of the motion picture business, has indulged himself in some misgiving as to whether or not he should undertake a report on this picture. The obvious reason being that after some two score years of devoting himself conscientiously toward building a reputation for an unprejudiced critical viewpoint he does not wish at this late date to jeopardize his reputation by even pretending to be unprejudiced when it comes to a consideration of 'Greece Fights Back.'

"The truth is that Mr. Harrison is as far removed from a position of neutrality and non-partisanship on the subject matter with which this picture deals as the embattled soldiers of the army of Greece are from the cry of 'Komarad' in the face of an approaching enemy. Hence the undertaking of your present reviewer. There is, in addition, another reason: Mr. Harrison, after years of pointed references to casting and performance, finds himself, embarrassingly, in the role of an actor in 'Greece Fights Back.' It is true that he is neither the romantic lead—if there were one—or the heavy—which there is certainly one—but he is in there pitching and as a result, from now on, Mr. Gary Cooper better stick to his horse.

"'Greece Fights Back,' was produced by the March of Time organization under the able direction of Mr. Louis de Rochemont as a spearhead for the industry's drive for Greek relief. It is, in the usual March of Time manner, challenging, provocative and effective. It tells with staccato emphasis the story of the Glory That is Greece—the recrudescence in this modern day of the spirit of Thermopylae, that spirit of the valiant man fighting for home and freedom which Homer tells us of in one of the most famous lines in all literature, 'Terrible was the twang of the silver bow.'

"The film discloses scenes of the actual warfare in the frozen mountain passes, the electrifying defense summoned up by a small people against a greater enemy. Interesting scenes of civilian activity are depicted and in the midst of these the arrival of British reinforcements are noted. There is a poignant scene of an American relief meeting in which a young woman reads a touching letter from a soldier at the front and immediately following it is announced that the letter read was from the young woman's fiancé, who in the interval of its transport across the Atlantic had made the supreme sacrifice for his fatherland. It is in this scene that Mr. Harrison is an interested and impressed member of the screen audience.

"The film, withal, is a brilliant symbol of a brave people, a people whose ancestors made a contribution to Western Civilization which forever places our world in their debt, even if its present stirring defense against aggression had never been made—because it was Greece wherein our ideals of government were cradled and it was her philosophers who first defined those human rights of life, liberty and human dignity upon which all good government is based.

"MARTIN QUIGLEY."

"Greece Fights Back" will be distributed by Paramount, and will be sold to the exhibitors just as any other meritorious short feature, but Paramount will make no charge for its distribution whatever.

The largest part of the raw stock was furnished by Eastman Kodak, and the remainder by Du Pont, free. Consolidated Laboratories, De Luxe Laboratories, and Pathe Laboratories did the printing, also free of any charge.

Although the Greek War Relief Association is grateful to every one who has contributed and will contribute his services toward the production, advertising and distribution of this short feature, the one that deserves its gratitude the most is Walter Futter, the well known independent producer. Mr. Futter reviewed more than twenty-two thousand feet of film, out of which he selected the scenes that he thought were the best. He donated his services.

After selecting the scenes, he suggested to Mr. George Skouras to obtain the services of the March of Time, for producing the finished product. And the March of Time accepted the assignment, without charging anything either for its services, or for the cost of material, or for the salaries of its sound men and of its cameramen.

Because of the fact that Greece is the only small nation to have said "No!" to the dictators, preferring to stand by Great Britain, its ally, "Greece Fights Back" should prove a great box-office attraction on that fact itself, let alone that the reel possesses deep human interest. For this reason you will deprive your patrons of a great emotional treat if you were to fail to show it, as early as possible.

* * *

WHILE WE ARE TALKING about "Greece Fights Back" for "The Glory That is Greece," it would not be out of place if I mention the fact that the raw stock from Eastman Kodak and from Du Pont was obtained free by Mr. George Dembow, of National Screen Service, assigned to the task by Mr. Herman Robbins, president of the company. Mr. Dembow could not have worked harder if he had tried to put over a deal that would have netted him large profits; he put his heart and soul into his efforts.

Incidentally, the Melvyn Douglas trailers that have been produced by MGM for this short feature, free of charge, will be distributed by National Screen Service free. MGM has furnished it six thousand trailers. These are now in the exchanges, and can be obtained by the exhibitors at once.

* * *

WHEN AMERICAN PICTURES are sent to countries other than those in which the language spoken is English, they are sent either with the sound "dubbed," or with titles written in the language spoken in a particular country superimposed on the positives, with the dialogue in English left undisturbed.

If the sound is "dubbed," the drawback is that the movements of the lips do not correspond with the movements of the lips of the language to which the dialogue is translated; this is a disconcerting blemish. If the sound is left undisturbed and the meaning is conveyed by means of superimposed titles, the picture has this disadvantage: most of the attention is devoted to listening to the dialogue to catch the meaning, and very little time is left to watching the action.

Since the usual practice is to superimpose titles, the disadvantage could be overcome to a great extent by so constructing the script as to have the actors do very little talking. Unfortunately, such is not the case now: despite the constant admonition by many critics, the producers continue to overburden the pictures with dialogue, in most instances

(Continued on last page)

"Meet John Doe" with Gary Cooper, Barbara Stanwyck and Edward Arnold

(Warner-Capra, Rel. date not set; time, 123 min.)

Excellent! Here is entertainment with strong mass appeal, something they will understand and appreciate, for it is a story that glorifies the masses. Combining strong human interest with comedy and romance, the action arouses one's respect for the average man; moreover, it presents a strong plea for human decency, for kindness, and above all for the preservation of American democracy. And all this is done without any preachment or any sacrifice to the picture's value as pure entertainment, for the message is conveyed in such a way that it tugs at one's heart; and it keeps one engrossed throughout. The ending is somewhat unbelievable, insofar as it refers to the character portrayed by Edward Arnold; but, considering the picture's virtues, that can be overlooked:—

Writing her last article for the newspaper from which she had just been discharged, Barbara Stanwyck inserts in her column a letter that she herself writes but which she signs "John Doe"; in it the supposed writer complains of the meanness and ugliness of the world in general and threatens to jump on Christmas Eve from the City Hall Building. The letter creates such a stir, that James Gleason, the managing editor, calls for Miss Stanwyck and demands from her the letter; she admits that there had never been one, but suggests that they find a down-and-out typical American, introduce him as the John Doe, and boost circulation by means of daily articles. The idea appeals to the publisher (Arnold), who reengages Miss Stanwyck. She and Gleason pick Gary Cooper, a former baseball player, whose arm had gone bad and who, since then, had been living the life of a hobo. He agrees to act the part of John Doe only because it meant he could earn enough money for medical expenses to bring his arm back in shape. The public takes to him; as a matter of fact John Doe Clubs are formed all over the country. The fact that he had served as inspiration to so many people thrills Cooper; to add to his happiness Miss Stanwyck admits her love for him. He is, therefore, shocked when Gleason, slightly drunk, tells him that Arnold intended using Cooper at the John Doe Club convention to put Arnold's name across as President of the United States, and that Arnold was a fascist. Cooper tries to denounce Arnold at the convention meeting, but Arnold's hoodlums break it up and instead bring disgrace to Cooper by referring to him as a "phony." The people leave in disgust. Arnold, fearing that Cooper would kill himself, goes to the City Hall Building, and sure enough finds Cooper ready to jump off. His pleas are in vain; only the timely arrival of Miss Stanwyck saves Cooper. Arnold, remorseful, promises to print in his paper the following day a confession.

Richard Connell and Robert Presnell wrote the story, and Robert Riskin, the screen play; Frank Capra directed and produced it. In the cast are Walter Brennan, Spring Byington, Gene Lockhart, Rod LaRocque, and others.

Class A.

"The Round-Up" with Richard Dix, Patricia Morison and Preston Foster

(Paramount, April 18; time, 89 min.)

Although this has been given a more lavish production than most westerns, and the players are better box-office attractions than are usually found in pictures of this type, "The Round-Up" somehow lacks the excitement of the ordinary western. This is owing to the fact that too much footage is given over to the development of the plot, with the result that the picture is lacking in action. Only on one or two occasions does it really give the fans the thrills that they look for, such as fast riding and fights:—

On the day of her marriage to rancher Richard Dix, Patricia Morison receives a shock by the return of her former fiance (Preston Foster), who, she believed, had been killed. Unknown to her, Dix had received a letter informing him that Foster would return, but he had never told Miss Morison about it for fear that she would not marry him. Foster tries to make love to her, but she refuses to listen to him; she is unhappy, however. Dix takes her on a wedding trip to Denver; Foster follows them there. When Dix is compelled to return home because of Indian raids, Miss Morison stays on to do shopping. Foster makes his presence known, and insists on accompanying her on a shopping tour.

They go out that evening, and end up at a gambling casino, where Foster loses heavily. The owner (Jerome Cowan) threatens Foster; Miss Morison, to save his life, gives her diamond ring as security. The next day she goes back home. She tells Dix that she had lost the ring; when questioned, she denies that she had seen Foster. But Dix learns the truth, and suspects the worst. Eventually he gets the facts; Foster, who had proved himself a hero during an Indian attack in which Cowan and his gang were involved, confesses all to Dix; Foster then dies from gun wounds. Dix and Miss Morison are reconciled.

Edmund Day wrote the story, and Harold Shumate, the screen play; Lesley Selander directed it, and Harry Sherman produced it. In the cast are Ruth Donnelly, Don Wilson, Betty Brewer, Douglas Dumbrille, and others.

Suitability, Class A.

"Mr. Dynamite" with Lloyd Nolan and Irene Hervey

(Universal, March 7; time, 63 min.)

A moderately entertaining program melodrama, with some comedy and a routine romance. Despite a far-fetched plot, the action fans may enjoy it, for there is plentiful action, and a little excitement. Lloyd Nolan manages to give a good performance, despite inferior material; he is wasted in pictures such as this one:—

Nolan, a well-known baseball player, while sightseeing at a New York carnival street, is attracted to Irene Hervey, who worked at a side-show run by Ann Gillis. He follows her into a theatre and is surprised to see her leave hurriedly after the man sitting next to her topples over, dead from a knife wound. He follows her and, when he finally catches up to her, he accuses her of the murder and insists on taking her to the police. But she tells him that she and the murdered man had been after a gang of foreign agents and saboteurs. Nolan, much to the disgust of Miss Gillis, who feared he might injure himself and not be able to play baseball, decides to help Miss Hervey. They obtain the information they needed, and, with the help of the police, capture the gang. Nolan makes Miss Gillis happy by playing with her baseball team.

Stanley C. Rubin wrote the original screen play, John Rawlins directed it, and Marshall Grant produced it. In the cast are J. Carrol Naish, Robert Armstrong, Frank Gaby, Elisabeth Risdon, and others.

The murders make it unsuitable for children. Class B.

"That Uncertain Feeling" with Merle Oberon, Melvyn Douglas and Burgess Meredith

(United Artists, April 20; time, 83 min.)

For class audiences this is a fairly good sophisticated sex comedy; direction, acting, and production values are all good. But the story is so thin, and the action for the most part so slow, that, despite several pretty comical situations, the average picture-goer may find it slightly tiresome. It will, therefore, have to depend on the popularity of the stars for wide box-office appeal:—

Merle Oberon, married to successful Melvyn Douglas, suffers from hiccups. Following the advice of her friends, she visits Alan Mowbray, a fashionable psychoanalyst, for treatment. He leads her to believe that her ailment was due to dissatisfaction with her husband. At Mowbray's office one day she meets Burgess Meredith, a pianist, whose eccentricity amuses her. They become friends and prove to be a good tonic for each other—she gets rid of her hiccups and he gets rid of his inhibitions. It suddenly dawns on Douglas that he was losing his wife. In an effort to bring her to her senses, he offers to give her a divorce, and then moves out of the apartment. But she is determined to go through with the divorce and makes final arrangements. But she soon tires of Meredith's eccentricities and humbles herself by asking Douglas for forgiveness. He pretends to have a woman in his apartment; but she sees through the trick, and purposely acts worried. Reconciliation follows; and Meredith is ousted from Miss Oberon's apartment.

Donald Ogden Stewart wrote the screen play, Ernst Lubitsch produced and directed it. It is a Sol Lesser production. In the cast are Olive Blakeney, Harry Davenport, Eve Arden, and Sig Rumann.

Not for children. Class B.

"Men of Boys Town" with Spencer Tracy and Mickey Rooney

(MGM, April 11; time, 106 min.)

Those who enjoyed "Boys Town" should enjoy also this follow-up, even though it is not as powerful as the first picture. It nevertheless has human interest, comedy, and sentimental appeal; as a matter of fact, it is sometimes a little too sentimental. As in the first picture, there is no romantic interest; the story is concerned just with the boys who have been or are connected with Boys Town, and with the influence exerted upon them by Father Flanagan (Spencer Tracy):—

Father Flanagan (Tracy) is upset because of his inability to raise money with which to continue the new buildings he had started at Boys Town. When his friend and adviser Dave Morris (Lee J. Cobb) returns from a business trip and hears about Father Flanagan's predicament, he berates him but promises to try to raise the money. Ted, a young boy (Larry Nunn), who had killed a guard in a reformatory, confesses to Father Flanagan that he had done so because the cruel guard had beaten him so badly that he had become a hopeless cripple. The court puts Ted under the Father's care. Whitey (Mickey Rooney), Mayor of Boys Town, and the other boys try to make Ted happy; but he refuses to respond. Eventually they win him over; and Father Flanagan makes him happy by telling him that a famous surgeon was going to operate on him and make him well. Father Flanagan is upset when a wealthy couple (Henry O'Neill and Mary Nash) express a desire to adopt Whitey, for he was fond of him and depended on his help with the boys; but he refuses to stand in his way. Whitey is unhappy at leaving. While trying to see a boy at the reformatory to give him a message from Ted, Whitey becomes involved with Flip (Darryl Hickman), a tough young runaway from the reformatory. They are both arrested and put in solitary confinement at the reformatory. Father Flanagan comes to Whitey's help and obtains both his release and that of Flip's. They all go back to Boys Town. Ted undergoes the operation and is cured. The wealthy couple take an interest in Ted and offer to finance the new buildings. Everyone is happy.

James K. McGuinness wrote the screen play, Norman Taurog directed it, and John W. Considine, Jr., produced it. In the cast are Bobs Watson, Sidney Miller, Addison Richard, Lloyd Corrigan, Arthur Hohl, and others.

Class A.

"Free and Easy" with Robert Cummings and Ruth Hussey

(MGM, February 28; time, 56 min.)

Tiresome! Good performers and lavish sets are wasted in this picture, for the story is not of the type to hold the interest of an average audience. For one thing, it is all dialogue and no action; for another, no one does anything to awaken sympathy. Moreover, the plot developments are obvious; and the romance is routine:—

Robert Cummings and his father (Nigel Bruce), although penniless, manage, by clever planning, to get to the best places and mingle with society people. Each one's idea was to marry a wealthy woman. Cummings becomes acquainted with Judith Anderson, one of the richest girls in England. He warns her that he was after her money, but she is amused because of his honesty. At a party at her home, he meets Ruth Hussey, a widow, and falls in love with her at first sight. He proposes, suggesting that they could live on her money; but she confesses that she, too, was penniless and intended marrying wealthy Reginald Owen. Realizing that they loved each other, they decide to marry and take their chances at earning a living. Bruce incurs a large gambling debt and in desperation tries to kill himself. But Cummings prevents it; instead, he proposes to Miss Anderson, who accepts him and who pays off the debt. Miss Hussey is heartbroken. Cummings then confesses to Miss Anderson his love for Miss Hussey. She releases him; thus Cummings and Miss Hussey are reunited, their troubles over, for Bruce had married a rich widow.

The plot was adapted from a play by Ivor Novello; Marvin Borowsky wrote the screen play; George Sidney directed it. In the cast are C. Aubrey Smith, Tom Conway, Charles Coleman, and others.

Not for children. Class B.

"Topper Returns" with Joan Blondell, Roland Young and Carole Landis

(United Artists, March 21; time, 88 min.)

Pretty good entertainment. It combines effectively murder-mystery melodrama with comedy; and, for those who did not see the other "Topper" pictures, the trick photography revolving around a character that dematerializes and reappears at will is an added source of amusement. The production is lavish, and the performances and direction are good. The action in the first half is a little slow; but it picks up speed in the second half. All the old tricks, such as sliding panels, a masked villain, and various other happenings, are used to create an eerie atmosphere. The romance is incidental:—

Carole Landis, accompanied by her friend (Joan Blondell), arrives at her home, after many years absence. She is greeted by her father (H. B. Warner), to whom she was actually a stranger. The house is dismal looking, except for Miss Landis' room. Since Miss Blondell seemed to like it so much, Miss Landis insists that they change rooms. That night Miss Blondell is murdered. Rising as a ghost, with the ability to materialize at any time, she calls on Roland Young, who lived in the next house, and insists that he help her solve the mystery; otherwise, she would arrange that his wife (Billie Burke) would see her in his room. They go through many exciting experiences, during which another murder is committed. Finally the mystery is solved by Miss Blondell's ghost and Young. They place Warner in a position where he has to confess that he was not Miss Landis' father, that he had committed the murders, but had planned to kill only Miss Landis so that he could keep her fortune. He is killed trying to escape. He, too, is able to materialize. Miss Blondell induces him to sign a confession clearing Young.

Jonathan Latimer and Gordon Douglas wrote the original screen play, Roy Del Ruth directed it, and Hal Roach produced it. In the cast are Dennis O'Keefe, Patsy Kelly, Eddie (Rochester) Anderson, George Zucco, Donald MacBride, and others.

Not for children. Class B.

"Road To Zanzibar" with Bing Crosby, Bob Hope and Dorothy Lamour

(Paramount, April 11; time, 92 min.)

Very good! Bing Crosby and Bob Hope are again teamed in a comedy that follows the style of "Road to Singapore"; as in the first picture, there is no plot to speak of, but plenty of gags, most of which are extremely comical. Crosby and Hope give proof once again of their ability to work together without either one detracting from the other's special talents. They are on the screen throughout, which is a good thing, for they are the main attraction:—

Crosby and Hope, two American sideshow performers, are stranded in Africa. Hope looks forward to the day when they would have enough money to return to America; but Crosby is always looking for some way to double their money, usually ending up by losing it all. They fall for a wild story given them by Una Merkel, who tearfully pleads with them to buy her pal (Dorothy Lamour), who was being auctioned off by a tribe that had supposedly kidnapped her. They do as she asks, little realizing that the girls split the receipts with the fake auctioneer. They needed the money to get to Miss Lamour's fiancé, a wealthy young man; Miss Merkel was determined that nothing would stop them. Crosby and Hope go even further; they finance a safari through the jungle. Before reaching their destination they find out about the trick the girls had been playing on them, and order the girls to leave, even though by this time Crosby and Miss Lamour had fallen in love with each other. The girls leave with the guides; Crosby and Hope wander through the jungle, are captured by a cannibal tribe, escape and finally land in some small town with money in their pockets again, for they had pulled a trick. But their troubles start all over again when Crosby finds Miss Lamour, who had decided not to marry her wealthy suitor.

Sy Bartlett and Don Hartman wrote the story, and Mr. Hartman and Frank Butler, the screen play; Victor Schertzinger directed it, and Paul Jones produced it. In the cast are Eric Blore, Douglas Dumbrille, Iris Adrian, Lionel Royce, Buck Woods, and others.

Class A.

eighty percent of it unnecessary, with the result that no full advantage is taken of what is left of the foreign markets; or of all the foreign markets before the war had started.

These remarks are not meant to imply that there is no need to curb the extent of the dialogue as far as the domestic market is concerned: as stated frequently in these columns, most of the dialogue could be eliminated from every one of the pictures, not only to the betterment of the pictures, but also to the savings of a great part of the cost. Every scene in which dialogue is employed must be photographed several times so as to make it perfect, whereas scenes in which no dialogue is employed are often taken only once. You may imagine the saving in the cost of production when scenes are taken only once, or even twice.

ALLIED STATES ASSOCIATION

(Concluded from last week's issue)

BMI'S PROMISE

In a letter to Allied dated January 29, Russell R. Cleverger, Director of Public Relations of BMI, said:

In answer to your question, BMI has no plan in mind for collecting royalties from exhibitors and it is doubtful if such a policy would be adopted unless it were essential to compete with ASCAP.

There is no way of telling how long BMI will retain this policy after ASCAP has made a deal with the broadcasters and the two organizations are forced to compete on even terms.

The most threatening part of the situation is that the producers of motion pictures may start using the compositions of both ASCAP and BMI and the exhibitors will be faced with two seat taxes instead of one. The producers should do all in their power to avoid this.

ASCAP was invited to submit a statement of its position on a number of questions for incorporation in this bulletin, but it failed to respond. It is painfully evident that Gene Buck is indifferent to the good will of the exhibitors. The fact that ASCAP is off the air indicates that he has been equally unfortunate in his relations with the broadcasters. What ASCAP needs among other things is a leader with a little tact and diplomacy.

THE GALLAGHER DECISION

Two affiliated regionals, taking their cue from the reported action of exhibitors in one territory, have inquired whether it would be safe for them to discontinue paying the seat tax on the ground that ASCAP is a trust and therefore can not sue them for damages.

The theory that ASCAP music can be played without payment of royalty apparently is based on the decision of the U. S. District Court for the Western District of Washington in the case of *Gene Buck et al. v. Phil H. Gallagher et al.*, In Equity, Cause No. 606, decided December 23, 1940.

The case is an attack by ASCAP on a statute of the State of Washington which made it unlawful for separate copyright owners to pool their copyrights in order to fix prices, etc., except where the licensees are issues assessing rates on a "per piece" system of usage.

A motion was made to dismiss the suit on the ground that the real plaintiff, ASCAP, was a monopoly and, therefore, was not entitled to bring a suit in equity.

The Court (consisting of a U. S. Circuit Judge and two District Judges) found, based on decisions in other cases, that ASCAP restrains trade and commerce in violation of the Sherman Act and, therefore, held that it was not entitled to maintain its suit.

Thus the Court did not pass on the constitutionality of the Washington Anti-ASCAP law, but closed its doors to the plaintiff, denying it a hearing on the grave constitutional questions it had raised. It is expected that the validity of Anti-ASCAP legislation will be passed on by the Supreme Court at the current term.

IS IT SAFE TO PLAY AND NOT PAY?

There are four reasons why the playing of ASCAP music without a license from ASCAP would appear to be a very dangerous course to follow.

1. The decision in the *Gallagher Case* is subject to appeal to and possible reversal by the Supreme Court.

2. It is not clear, assuming the correctness of the decision based on the facts of that case, that the principle would extend to a case where an exhibitor had played the music, infringed the copyright, and reaped the benefit thereof.

3. Infringement proceedings usually are brought in the name of the individual copyright owner, not ASCAP, and there is a question whether ASCAP's inability to sue would

extend to a member who is not seeking to enforce any illegal agreement between himself and the exhibitor but is merely seeking damages for infringement of his copyright.

4. All distributors license their pictures upon the condition "that if copyrighted musical compositions are included in such recorded sound, the Exhibitor will have at the date or dates of the exhibition of each such motion picture a license from the copyright proprietor or from any licensee of such copyright proprietor to perform publicly the said copyrighted musical compositions." This provision will be found in every license agreement either as a condition of the licensing clause or in the warranty clause. The reason for this is that the distributor in supplying recordings of copyrighted music to exhibitors without a license to perform the same, may be held by the copyright owner for contributory infringement. Therefore, exhibitors who play ASCAP music without a license are violating their contracts with the distributors and may not be able to get pictures.

The risks are too great for large numbers of exhibitors to incur. If it is desired to test out the many complicated questions involved in such an experiment in any territory, it would be wiser for some one exhibitor to be the guinea pig and let his case be a test case. Exhibitors in general are not so prosperous that they can risk being mulcted in damages in order to vindicate a theory.

WHAT CAN EXHIBITORS DO?

The root of the trouble is to be found in the copyright law which permits a separate charge for the public performing rights. The only remedy is the adoption by Congress of the "Allied Amendments" to the copyright law. These amendments provided that all rights and royalties should be merged in a single charge—the film rental. These have been offered whenever Congress has considered a general revision of the law. No such legislation has ever passed and in view of the current emergency it is not likely that Congress will soon take up the subject. Allied did not have the support it should have had when such legislation was pending. When another opportunity is afforded, all exhibitors had best get behind the "Allied Amendments."

PICTURES NOW IN PRODUCTION

Columbia

"NAVAL ACADEMY," with Jimmy Lydon, Freddie Bartholomew, Joe Brown, Jr., Pierre Watkin, and David Durand. The cast is good for a picture of this type. It should make a good program entertainment.

"RETURN OF DANIEL BOONE," with Bill Elliott. Western.

Metro-Goldwyn-Mayer

"LADY BE GOOD," with Ann Sothern, Eleanor Powell, Robert Young, Lionel Barrymore, John Carroll, Red Skelton, Rose Hobart. A good cast, with good box-office possibilities for the picture.

Paramount

"NIGHT OF JANUARY 16," with Robert Preston, Ellen Drew, Nils Asther, and Margaret Hayes. A courtroom melodrama. With the cast mentioned, it should make a fairly good program attraction.

"LITTLE MISS MUFFET," appraised in the March 8 issue under the title "NURSES DON'T TELL."

Republic

"THE LADY FROM NEW ORLEANS," with Ona Munson, John Wayne, Ray Middleton, Helen Westley, Henry Stephenson. The players listed are good, and the story offers opportunity for a pretty good melodrama, with romance.

"THE SINGING HILLS," with Gene Autry. Western.

Twentieth Century-Fox

"MIAMI," with Don Ameche, Betty Grable, Robert Cummings, Jack Haley, Carole Landis, Charlotte Greenwood. This will probably be a lavish musical, with Miami as its background. With the players mentioned, it has very good box-office possibilities.

Universal

"CRACKED NUTS," with Mischa Auer, Una Merkel, Stuart Erwin. A program comedy.

"HORROR ISLAND," with Dick Foran, Peggy Moran, Leo Carrillo. A program melodrama, probably with some comedy.

Warner-First National

"UNDERGROUND," with Jeffrey Lynn, Philip Dorn, Karen Verne, Frank Reicher. A program melodrama.

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SATURDAY, MARCH 29, 1941

No. 13

HERE AND THERE

THE TRADE PAPERS HAVE REPORTED the dismissal of an arbitration proceeding in the case of the Ken Theatre, of Chicago, against RKO, Paramount and 20th Century-Fox, on the ground that the Arbitration Board had no jurisdiction.

From the meager facts given in the trade papers at the time that this issue of HARRISON'S REPORTS goes to press, it seems as if the complaint of the Ken Theatre did not specify clearly that it sought to remedy a condition of unreasonable clearance; it might have been construed as a demand for a particular run. Apparently the arbitrator decided that the complaint was for the granting of a particular run under Section 10 of the Consent Decree, which is not subject for arbitration until September 1, this year.

Although this paper does not have all the facts of the case available, the decision is of sufficient importance to warrant the issuing of a warning to such exhibitors as may be in a similar situation: If you have a controversy involving a question of clearance or run, do not rush to the American Arbitration Association with your complaint until you have studied the Consent Decree carefully and have determined under which section your controversy comes.

Section 3, provides for the trade-showing of pictures before sale; Section 4(a), provides that pictures be sold in groups of not more than five; Section 5, provides that theatres in different districts be licensed on separate contracts; and Section 10, provides a remedy for the arbitrary refusal of a distributor to license its pictures on the particular run requested by an exhibitor in one of the exhibitor's theatres in existence, or replacing a theatre in existence, at the date of the Decree. All these Sections have application only with respect to features released after August 31, 1941. This means that controversies arising under these Sections cannot be arbitrated until after that date.

Arbitration is effective, and has been effective since the date of the Decree, on controversies relating to the forcing of shorts, newsreels, trailers and serials; the refusal of a distributor to license its pictures on some run (to be designated by the distributor); the complaint of an exhibitor that a feature licensed to him is offensive to his community on moral, religious or racial grounds; and the unreasonableness of a theatre's clearance.

Before you file any more complaints for arbitration, you should make certain that your complaint is based upon a controversy that is subject to arbitration now.

* * *

LAST WEEK ADOLPH ZUKOR, chairman of the Amusement Division of the Greek War

Relief Association, announced that more than 7,600 theatres are taking part in the industry Drive, which began March 25, the anniversary of the Greek Independence Day, and is to end March 30. At least 800 of these theatres will give midnight shows, he said, the biggest of them by the Radio City Music Hall, where a number of prominent screen stars are scheduled to appear. Some of these are coming from California just for the performance in that theatre.

In Cincinnati, the ticket sales are handled by the Greek Letter Sororities of the University of that city.

In Boston, the Big Show will be given at the Metropolitan Theatre.

In the Dallas territory, more than one hundred and forty theatres are giving special performances, in some cases followed by dances.

In Des Moines, many of the theatres are donating one day's receipts.

Detroit is holding a big midnight show at the Fox Theatre.

Indianapolis has already sent \$3,039 from private contributors to the Amusement Division, and the Variety Club there will hold a Tag Day.

Minneapolis has already arranged for seventy-nine special shows.

Oklahoma City will have fifty-five special shows.

Philadelphia expects to have fifteen special shows, the biggest of them at the Earle.

Washington (D.C.) has already enrolled three hundred and fifty theatres.

Baltimore will have a big show at the Hippodrome.

New Orleans has enrolled one hundred and eighty theatres, fifty of them to give special performances.

In the New York City area nine hundred theatres will take part, with twenty of them giving big shows.

The Malco, in Memphis, has already held a sell-out show.

Los Angeles has had two special shows, one at Grauman's Chinese, and one at the Shrine Auditorium.

Never in the picture industry's history has so much enthusiasm been shown for a drive; it is certainly a tribute to the plucky Evzone soldiers of Greece, who have said to the dictators a "No!" they will never forget.

* * *

IN THIS PAPER'S OPINION, there will be a shortage of star talent next season. And the reason for it is the fact that every producer will want to make "A" pictures and every one of them will want to obtain names that mean something at the box-office.

(Continued on last page)

"The Sea Wolf" with Edward G. Robinson, John Garfield and Ida Lupino

(Warner Bros., March 22; time, 100 min.)

Although this is the fourth time "The Sea Wolf" has been made, it is still a powerful sea melodrama; it should prove pretty thrilling to men. But, since part of the action is brutal, women may find it a little too strong for their tastes. Yet it is an absorbing picture; this is due not only to the interesting story, but also to the realistic settings, the excellent performances, and the intelligent direction. The sufferings of some of the men at the hands of the sadistic Captain makes one feel pity for them. There are several situations that hold one in tense suspense; the situation in which Gene Lockhart, a former well-known doctor, who had suffered humiliation at the hands of the crew, climbs up the rigging to jump to his death, is one such situation. Even the romance is made an important part of the action:

The reputation of the ship known as "The Ghost" is so bad that, in order to get together a full crew, the Captain's mate shanghaies several men aboard. The Captain (Edward G. Robinson) was known for his cruel, ruthless, and sadistic actions. During a heavy fog in San Francisco Bay, a ferry collides with another boat. The ferry sinks; two passengers are rescued and taken aboard "The Ghost"; they are Ida Lupino, who had been running away from the police, and Alexander Knox, a cultured writer. When Knox recovers, he finds that the ship was already out at sea; he demands that they turn back, but Robinson refuses. He makes him cabin boy. John Garfield, who had signed up for the job, resents his new assignment; but Robinson beats him into submission. Garfield gives his blood to save Miss Lupino's life. And when she recovers, he stands by her when Robinson humiliates her in the presence of the other men by referring to her prison record. The crew revolts, kills the mate, and throws Robinson overboard; but he manages to get back and inflicts further cruelties on the men. Garfield is determined to escape and to take with him Miss Lupino. Garfield, taking advantage of a spell of temporary blindness suffered by Robinson, escapes in one of the lifeboats together with Miss Lupino, Knox, and Stanley Ridges. But after days of drifting without food, Ridges dies. Then they sight a boat, which turns out to be "The Ghost." It was slowly sinking. It had been attacked by Robinson's brother, an honest trader, who knew that Robinson was out to steal his cargo. All the men on Robinson's ship had been killed; but Robinson himself was still alive, but completely blind. He traps Garfield, locking him in the supply room, which was gradually filling with water. Knox, who was dying from a shot inflicted by Robinson, finally tricks him into giving him the key, which he turns over to Miss Lupino. Garfield and Miss Lupino take all the supplies they can carry, and then set out in their small boat for a nearby island, there to start life anew. Robinson and Knox go down with the ship.

Robert Rossen wrote the screen play from Jack London's story; Michael Curtiz directed it, and Hal Wallis produced it. In the cast are Barry Fitzgerald, Francis McDonald, Howard da Silva, David Bruce, and others.

It may be a little too strong for children. Class B.

"Man Made Monster" with Lionel Atwill, Lon Chaney, Jr., and Anne Nagel

(Universal, March 28; time, 59 min.)

Just a program horror melodrama. The story is extremely far-fetched; for that reason, an adult audience will find it difficult to take it seriously or be shocked by the action; it may, however, prove thrilling to the youngsters. One has sympathy for the killer, a victim himself of a madman; but on occasion, his actions, resulting from his predicament, are somewhat sickening. The routine romance is incidental:—

Lon Chaney, Jr., the sole survivor of an electric train crash in which all the other passengers were electrocuted, is invited by Samuel S. Hinds, a well-known electrobiologist, to visit him at his laboratory, so that he could make tests of his apparent immunity to electricity. Hinds' assistant (Lionel Atwill), who had been carrying on experiments to prove that human life could be motivated and controlled by electricity, conceives the idea of using Chaney for his experiments. Knowing that Hinds would be against this, Atwill starts the experiments during Hinds' absence. Chaney absorbs powerful electric charges, until he becomes helpless; with the treatments, however, he is powerful. Following Atwill's instructions, he kills Hinds. He is arrested, tried, and sentenced to death. In the electric chair he absorbs three terrific shocks, but, instead of dying, becomes a superhuman monster. He electrocutes all who try to stop him. Anne Nagel, Hinds' niece, who suspected Atwill, confronts him. He admits it and is about to make her his next victim when Chaney enters and kills him. He then dons a

rubber suit and carries Miss Nagel out of the house. But the suit catches on a barbed wire fence; the electricity passes from him and he dies.

H. J. Essex, Sid Schwartz, and Len Golos wrote the story, and Joseph West, the screen play; George Waggner directed it, and Jack Bernhard produced it.

Not for children; Class B.

"The Lone Wolf Takes a Chance" with Warren William, Henry Wilcoxon and Eric Blore

(Columbia, March 6; time, 75 min.)

The followers of this series may enjoy this latest addition, even though the plot is extremely far-fetched, for the action is fast-moving, sometimes exciting, and occasionally amusing due to the antics of Eric Blore. But discriminating audiences, who demand plausibility in the development of a story, will find it rather childish, for too many liberties are taken in the plot construction. The romance is of minor importance:—

In spite of his efforts to keep out of trouble, Warren William innocently becomes involved in a murder. Realizing that he would have to prove his innocence, William escapes from the police and starts out on the trail of the real killers. He discovers that Lloyd Bridges, inventor of a burglar-proof baggage car which was used by the government to ship U.S. currency engraving plates, had been kidnapped by a gang of counterfeiters; their purpose was to force him to open the baggage car so that they could take the plates. Knowing that Bridges, a friend of the murdered man, was the only one who could prove his innocence, William sets out to find him. After a few exciting encounters with the gang, William learns that they had left Bridges locked in the car after they had taken the plates. William, hearing that the baggage car would be broken open by government officials, which meant that poison gas would be released, thus killing Bridges, forces a motion picture operator to show him a closeup of a newsreel in which Bridges was shown turning the combination to the safe in the car; thus he gets the combination. Rushing by aeroplane, he overtakes the train and frees Bridges in time. The gang is rounded up, the plates recovered, and William's innocence established.

Earl Felton and Sidney Salkow based their screen play on a work by Louis Joseph Vance; Sidney Salkow directed it, and Ralph Cohn produced it. In the cast are June Storey, Don Beddoe, Evalyn Knapp, and others.

Not for children. Class B.

"Double Date" with Edmund Lowe, Una Merkel, Peggy Moran and Rand Brooks

(Universal, March 14; time, 60 min.)

A mild program comedy, suitable mostly for the family trade in neighborhood theatres. There's not much to the story itself; but it has several amusing situations and a little breezy action; moreover, the performances are pretty good. As far as discriminating audiences are concerned, they may find the action, particularly on the part of the two young interferers, a trifle wearisome:—

Peggy Moran and Rand Brooks both rush home from school with the same purpose in mind: she to stop her aunt (Una Merkel) from marrying their next-door neighbor (Edmund Lowe), and Brooks to prevent Lowe, who was his father, from marrying Miss Merkel. The young folk thought that Miss Merkel and Lowe were both too old to think of such things. They try to talk their elders out of the marriage idea, and almost succeed in separating them. But Lowe and Miss Merkel finally decide to elope. They take Brooks' car so that he would be unable to follow them. But Brooks is determined to stop them: first, he telephones the police that his car had been stolen. Then he and Miss Moran start after them in her old car. Unknown to them, the police were after them, for Miss Moran had accidentally become involved in a holdup; the night before she had innocently taken the crook in her car to the railroad station, for which he had given her a ten dollar bill, which turned out to be counterfeit. All four eventually land in jail—Lowe and Miss Merkel, on a charge of having stolen the car; and Miss Moran and Brooks, as part of the holdup gang. Explanations follow, and the charges are dropped. Lowe and Miss Merkel are married by the Judge; by that time the young couple are happy, for they had grown fond of each other.

Scott Darling and Erna Lazarus wrote the story, and they and Agnes C. Johnston, the screen play; Glenn Tryon directed it, and Joseph G. Sanford produced it. In the cast are Tommy Kelly, Hattie Noel, and others.

Suitability, Class A.

"That Hamilton Woman" with Vivien Leigh and Laurence Olivier

(United Artists, April 30; time, 125 min.)

Although this has been given an extremely lavish production and is acted faultlessly by an excellent cast, it is entertainment for class audiences. Its lack of mass appeal is owed to the fact that the story moves at a leisurely pace, and, except for the battle in the closing scenes, lacks thrilling situations. Another objectionable point is Laurence Olivier's makeup, showing that he had lost an eye and an arm in warfare; this is historically accurate, yet it hardly makes of him the romantic figure that people like to see on the screen. It will, therefore, have to depend on the drawing power of the stars, as well as on the fascination of the well-known romance between Lady Hamilton and Lord Nelson, for strong box-office results. The story is told in flashback:

In the year 1786, beautiful Emma Hart (Vivien Leigh) arrives with her mother (Sara Allgood) at the British Embassy in Naples, Italy, to visit Sir William Hamilton (Alan Mowbray), the British Minister, to whose nephew Emma was engaged. Sir William soon reveals the truth—that his nephew had no intention of marrying her, and that he had sent her to his uncle in return for the payment of his debts. At first Emma is heartbroken. But she succumbs to the pleas of Sir William to accept luxuries from him, and in time he even marries her. Although Emma had come from poor, common people, she develops, under careful tutoring, into a clever, well-poised woman, and the Queen's favorite. In 1793 Sir William receives a visit from Captain Horatio Nelson (Laurence Olivier), who brings news of the declaration of war between England and France. Needing Italian soldiers, Nelson pleads with Sir William for an audience with the King. Through Lady Hamilton's intimacy with the Queen, she is able to get for Nelson what he wanted. Years pass and they meet again; Emma is shocked at seeing Nelson's condition—he had lost an eye and an arm. Again she helps him; and soon they are deeply in love with each other. Ready to leave on an important assignment, Nelson learns of a revolution in Naples. He returns and saves the royal family as well as Emma and her husband. He is commanded to return to England. He goes, but takes with him Emma. There he is hailed as a hero, and is given the title of Lord. Yet he refuses to give up Emma, much to the unhappiness of his wife and his father. Emma gives birth to a daughter, Nelson's child. The death of Sir William leaves her penniless and she is beset by debts. Nelson returns from war, resigns from the service, and sets Emma up in a home in the country, where he lives with her. But their plans are disturbed when the government pleads with Nelson to return to active service. Nelson finally defeats Napoleon, but loses his own life. Left alone, Emma goes down until finally, an old woman, she lands in prison for trying to steal a bottle of liquor.

Walter Reisch and R. C. Sheriff wrote the screen play, and Alexander Korda directed and produced it. In the cast are Gladys Cooper, Henry Wilcoxon, Heather Angel, Halliwell Hobbes, Gilbert Emery, and Miles Mander.

Not for children. Class B.

"A Man Betrayed" with John Wayne, Frances Dee and Edward Ellis

(Republic, February 27; time, 81 min.)

Republic has given this picture a fine production—the sets are lavish, the performers competent, and the direction adequate. But it falls down as far as the story is concerned. The plot is a rehash of the familiar crooked politician theme, with few novel developments; and in some instances it is pretty far-fetched. Yet the general run of audiences, who enjoy melodramas of this type, may find it enjoyable for it is occasionally exciting; and the hero is a sympathetic character. There is a romance:—

John Wayne, a young small-town lawyer, arrives at Temple City to investigate the mysterious death of his friend, who had died after attending a local night club. He soon learns that Edward Ellis, political leader, was the power in the city and that he would have to see him for any information he needed. He forces his way into Ellis' home; but instead of seeing Ellis, he meets his young daughter (Frances Dee), who, unaware of her father's political conniving, had bet him that she could get rid of Wayne. She induces him to take her out and they see each other frequently after that; they fall in love with each other. Wayne finally sees Ellis, and from the conversation realizes that Ellis was determined that the verdict on Wayne's friend's death should remain "suicide." Wayne accepts a position in Ellis' organization, only because he hoped to get the evidence he needed. During an important election, one of Ellis' henchmen turns against him. To offset this, Ellis brings in outside "voters"; all this is known to Wayne. This gives him the chance he wanted; he unearths an old

law stating that any man suspected of voting illegally could be held without bail. In company with the police, he helps them round up and arrest all the outside voters, who confess. A leading newspaper prints the truth about Ellis' organization; Ellis is ruined. Miss Dee turns against Wayne for what he had done. But she soon relents and they are reconciled.

Jack Moffitt wrote the story, and Isabel Dawn, the screen play; John H. Auer directed it, and Armand Schaefer produced it. In the cast are Wallace Ford, Ward Bond, Harold Huber, Alexander Granach, and others.

Not for children. Class B.

"Las Vegas Nights" with Phil Regan, Bert Wheeler, Constance Moore and Tommy Dorsey

(Paramount, March 28; time, 87 min.)

The youngsters, who are "jitter-bug" minded, will probably enjoy this musical, for in it appears Tommy Dorsey and his band, who are extremely popular with the "swing" fans. Aside from Dorsey's music, however, there is not much to recommend in this comedy with music, for the story is trite, the action slow-moving, and the performances just passable. The musical numbers in which Dorsey and his band appear are pleasing, if not exciting. The routine romance is of little help to the picture:—

Constance Moore, Lillian Cornell, and Virginia Dale, three sisters, together with Miss Dale's husband (Bert Wheeler), arrive in Las Vegas to take possession of some property they had inherited. They are approached by Hank Ladd, a crooked lawyer, who urges them to sell the property for \$500; they were unaware that the interested buyer had instructed Ladd to offer \$5,000. Miss Moore suggests that, instead of selling, they open a night club on the property with the money she had won at gambling while on a tour of the clubs with Phil Regan, a rancher. Unknown to her, Wheeler had gambled away the money which she had entrusted to him. He buys the furniture on credit from Ladd, giving him notes to cover the amount. On the opening night, Ladd's henchmen wreck the place; Ladd hopes he would thus have the girls at his mercy. But they find out that it was Regan's father who was trying to buy the property; Miss Moore suspects Regan had made love to her just to get the property. But he proves that she was wrong; through a ruse, he gets his father to offer \$45,000 for the property, which the girls finally accept. And Ladd is exposed as a crook. Miss Moore and Regan are united.

Ernest Pagano and Harry Clork wrote the original screen play, Ralph Murphy directed it, and William LeBaron produced it. In the cast are Betty Brewer, Eddie Kane, Henry Kolker, and others.

Suitability, Class A.

"Sleepers West" with Lloyd Nolan, Lynn Bari and Mary Beth Hughes

(20th Century-Fox, March 14; time, 73 min.)

A fair program melodrama, with some comedy. Although the story is not novel, it should hold the interest of an average audience fairly well because the action, for the most part, is pretty fast-moving and at times holds one in suspense. Most of the story unfolds aboard a train:—

Lloyd Nolan, a private detective, is among the passengers aboard a San Francisco-bound train. He was guarding Mary Beth Hughes, an important witness in a murder case. Her testimony could clear the man on trial; he had been framed by a crooked politician whose own son had committed the murder. Don Costello, a private detective in the employ of the crooked politician, is on the train; his instructions were to stop Miss Hughes from arriving in San Francisco, even if it meant killing her. Another passenger is Lynn Bari, a newspaper reporter who had once been engaged to Nolan but who now was engaged to Don Douglas, attorney for the crooked politician. She tries to find out what Nolan was doing on the train, but he refuses to talk. Miss Hughes, against Nolan's instructions, becomes friendly with Louis Jean Heydt, a passenger who had accidentally fallen against the door to her compartment. He confesses that he was running away from his wife, and she tells him her troubles; they decide to run away together. Miss Bari, little realizing what she was doing, tries to help them. But Nolan sees through her trick, and finally gets Miss Hughes to San Francisco. Her testimony saves the accused man. Heydt goes back to his wife. Miss Bari breaks her engagement to Douglas, and takes up with Nolan where they had left off.

Frederick Nebel wrote the story, and Lon Breslow and Stanley Rauh, the screen play; Eugene Forde directed it, and Sol M. Wurtzel produced it. In the cast are Ben Carter, Oscar O'Shea, Harry Hayden, and Ed Brophy.

Suitability, Class A.

There will be a great need for the creation of new talent and the producers will do well to start thinking as to how to create it the quickest way possible.

The late Lewis J. Selznick used to say that he could make a star with one good story. And he repeatedly proved himself right. As a matter of fact, he could have gone further than that—he could have said that he could have created a star with one good scene in a picture. One such striking case is that of Andrea Leeds, retired since her marriage. Miss Leeds appeared in "Stage Door" in a subordinate part, and for the first time in pictures. And yet she was made a star just by the masterful way she handled that one scene.

It is true that the director had had a great deal to do with the way she had acted her part. But if the author had not done the necessary preparatory work, that scene would have fallen flat.

Miss Leeds must, of course, be given credit for good acting. But even with good acting and excellent direction, the story must have substance.

George Raft is another actor who was made by a subordinate part—in "Scarface."

Promising young players should be given good parts in big pictures, and the leads should not be permitted to sidetrack them. In this manner there will be a better chance to fill the demand next season.

* * *

WHEN THE NICKEL-IN-THE-SLOT machines to show short films was first announced, most exhibitors were over-excited out of a belief that it would mean just so much more competition. But as time goes on there is less excitement and even less concern. And the reason for it is that the "jute" box is not an opposition to the regular moving-picture entertainment. As a matter of fact, the jute box should create a desire in people to go to see pictures, for a three-minute showing of a film subject would in no way satisfy their craving, with the result that they would be induced to go to the nearest picture theatre to see a longer picture. No patron would be willing to pay five cents for a three-minute entertainment after its novelty had worn off, when he could pay anywhere from fifteen cents to twenty-five cents and see a three-hour entertainment.

There should be no fear whatever even from the 16mm film, provided the producers put safeguards around the subjects they release for the 16mm market. And the producers are enforcing safeguards. It has been announced, for example, that Universal, Paramount, RKO, and Twentieth Century-Fox require that all contracts between the 16mm firms and exhibition places must be approved by representatives of these companies so that they might determine whether the account is or is not a competitor to an established theatre, that the films must be rented to non-commercial institutions but not to schools, and that they must be rented only after the pictures have completed their regular runs. Under such safeguards, the exhibition of 16mm film should prove of benefit to the industry instead of detriment; they will help make picture-goers.

* * *

THE FIRST ARBITRATION CASE to be decided in this industry is that of the Park Theatre of Nashua, New Hampshire, heard before the Arbitration Board of Boston. The complaint was un-

der Section 6 of the Consent Decree, for inability to get film of any run. Mr. George S. Ryan, a lawyer known in the motion picture industry well, was counsel for the plaintiff.

A few days before the hearing, Loew's held a conciliation conference with Mr. Ryan and agreed to sell to his client. The others went ahead with the case.

At the hearing, the other distributors filed written consents to an award.

The case was decided in favor of the exhibitor, by an award directing the distributors to offer their pictures for license to the Park Theatre, "to the extent of pictures released for exhibition up to July 13, 1942 inclusive, on a run to be designated by said distributors and upon terms and conditions fixed by said distributors, which are not calculated to defeat the purpose of Section 6 of the Consent Decree."

In the pre-Consent Decree days, this exhibitor would have spent a fortune in the courts without any assurance that the court's decision would be in his favor. It took only twenty-nine days from the filing of the demand for arbitration to decide this case.

Is the Consent Decree worth it? A number of the Minnesota exhibitors say it is not; they seem to prefer to "sizzle" under the old system, unable to get relief except through costly litigation, never sure that the court will see the justice of their complaints.

Perhaps this case will open their eyes.

PICTURES NOW IN PRODUCTION

Columbia

"OFFICER AND THE LADY," with Rochelle Hudson, Roger Pryor, Bruce Bennett, Sidney Blackmer. A fairly good program cast.

Metro-Goldwyn-Mayer

"UNTITLED 'KILDARE'," with Lew Ayres, Lionel Barrymore, Laraine Day, Bonita Granville, Red Skelton, Samuel S. Hinds, Emma Dunn. All the pictures in this series have been good and there is no reason why this should not be of the same calibre.

"MAN FROM THE CITY," with Virginia Weidler, Robert Sterling, Marsha Hunt, Fay Holden. Judging it from the cast, fair program entertainment.

Monogram

"WIDOWS OF THE PRESS," with Jean Parker, Wallace Ford, Jed Prouty, Dennis Moore, Paul Fix. A fair cast for a similar program entertainment.

RKO

"HURRY, CHARLIE, HURRY," with Leon Errol, Mildred Coles, Russell Gleason, Eddie Conrad. Program entertainment.

Universal

"SANDY STEPS OUT," with Baby Sandy, Kathryn Adams, Raymond Walburn, Edward Everett Horton, Evelyn Ankers. With the players mentioned, this should make a fairly good picture.

"MUTINY IN THE ARTIC," with Richard Arlen, Andy Devine, Anne Nagel, Addison Richards. The series of pictures in which Arlen and Devine have appeared have ranged from fair to moderately entertaining program pictures. This probably will not differ much in production values from the others in the series.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XXIII****SATURDAY, APRIL 5, 1941****No. 14**

Has the Industry Further Use of the Hays Seal?—No. 1

For some time there has been a subdued but definite objection to the Production Code Seal of the Hays Association, but several occurrences of late have made it clear that the stage is set for a show-down. These occurrences indicate unmistakably that this Seal will have to go, either by the voluntary act of the Hays Association, or by compulsion of some outside force, such as the courts.

Having read the signs of the times clearly, HARRISON'S REPORTS has decided to bring the question to the fore for the purpose, not of causing discussion about it, but of pointing out to the producers the necessity of taking steps to eliminate something which, even at the height of its success, was considered an imposition upon the industry, because it had not attained the object for which it had been adopted. Unless they take such steps, the consequences may be serious for them.

On several occasions in the past this paper advised the major companies to cease their useless efforts to obtain reversal of court decisions by which they were found guilty of having employed monopolistic practices to gain control of the motion picture industry, but its advice was disregarded. Yet in each case the outcome was just as HARRISON'S REPORTS had predicted.

In calling such predictions to the attention of the major producers, HARRISON'S REPORTS is prompted by no other motive except to save them from costly entanglements, as will undoubtedly be the case if they should again refuse to heed its advice. Besides, every time they are dragged to the courts for violation of the anti-trust laws, the entire industry gets a black eye.

The events that have focused attention on the Code Seal are: (1) The loud, and lately very frequent, complaints of the Catholic Church and of the Catholic Legion of Decency against the immoral tone of an increasingly larger number of major releases, which bear the Production Code Administrator's Seal; (2) the notices that the Production Code Administration has sent to producers, independent as well as major, informing them that the fees for reviewing their pictures for the purpose of determining whether a Seal should be granted or not have been stepped up to the point of becoming burdensome to the little fellows; (3) the suit filed by Criterion Pictures Corporation in the District Court of California against the Hays Association and its Production Code Administration, charging violation of the anti-trust laws and asking \$1,500,000 as damages; and (4) the decision by the United States Supreme Court, holding illegal and in restraint of trade under the anti-trust laws the methods employed by fashion originators and millinery creators guilds.

Why should these occurrences constitute a threat to the continuance of the Purity Seal, and of its foster parent, the Production Code Administration, a subsidiary of the Hays Association? Certainly none of these, taken alone, nor even all four, taken together, could have so grave an import as to necessitate the scrapping of the Seal were it not for the objectionable history of the Seal itself. This history, HARRISON'S REPORTS will endeavor to lay bare with the hope that the major companies may discontinue using it as a club to police the industry.

When in 1934 the Hays Association realized that the agitation against immoral films with the consequent boycott on the part of the Catholic Church had hurt the

business of the picture theatres, Mr. Hays conceived the idea of proposing to the Catholic Bishops cleaning up the films by means of self-regulation among the major companies. Aided by prominent Catholics, Mr. Hays was given the chance he was seeking.

Immediately after the consent of the Bishops for self-regulation was obtained, the major companies met and decided that each studio would submit its scripts to a central body for criticism. This body would have the right to reject scripts or to order modifications. It was also decreed that pictures would be reviewed by the staff of this body before release. And to insure that no major company disregarded this decision, it was agreed that each picture would be given a seal. Joseph I. Breen, enjoying the confidence, not only of the producers, but also of the Catholic Church, was appointed to administer the Code, which had been formulated for the purpose with the approval of the Bishops.

Let it be said here that Mr. Breen has done an excellent job, despite the obstacles that writers, directors and unit producers had put in his way, and no question would have arisen as to the employment of the Code Seal had he confined his activities among the members of the Hays Association. As a matter of fact, there would have been nothing but commendation. Unfortunately such has not been the case: the supervision of scripts and the reviewing of pictures before release was extended to include the independent producers. These felt that they did not need the Hays Seal, and were unwilling to subscribe to the Hays Code, but were compelled to do so, because they could not sell their films to the affiliated theatres unless their films had the Seal. Even though many affiliated theatres were willing, and often eager, to book their films, they were prevented from doing so, for at a meeting of the Hays Association when the Code was formulated it was decided by the major companies to impose a fine of \$25,000 on any affiliated theatre that would exhibit a seal-less film. By these means, the major companies were able to impose upon the independents a fee for the reviewing of their films and for the seal that is attached to them when they are approved. No independent can have his film reviewed and approved, even if they deserve approval, unless he first pays to the Hays Association, or rather to the Production Code Administration, a fee.

When in 1934 the Hays Association conceived the idea of placing on pictures an emblem to indicate their decency, Mr. Hays wrote to Archbishop John T. Mc-Nicholas, then chairman of the Bishops' Committee on motion pictures, setting forth the great good the major producers hoped to accomplish by means of this emblem. The purpose was, wrote Mr. Hays, "more effectively to influence the character of motion pictures produced by members of our association." Thus Mr. Hays had limited the police power of the Production Code Administration to pictures produced by members of his association—he said nothing about controlling either exhibition in affiliated theatres, or independent production.

His letter continued: "The industry is arranging to give wide publicity to the use of this emblem in its various announcements. It is proposed that company advertisements will, through the use of this emblem, identify motion pictures which have been approved. Local exhibitors will be encouraged further to afford this guidance to the public."

(Continued on last page)

"I Wanted Wings" with Ray Milland, William Holden, Wayne Morris and Brian Donlevy

(Paramount, Roadshow; running time, 134 min.)

Timely in theme, and spectacular in its filming of the air scenes, this aviation picture, centering around the training of men for the Army Air Corps, should, as far as this part of the picture is concerned, prove exciting and inspiring particularly to young men, and certainly interesting to all others. And, since it was actually photographed at Randolph, Kelly, and March Fields, with the cooperation of the United States Army Air Corps, it is extremely realistic. When it sticks to the flying scenes, and to the training and friendship of the men engaged in learning how to fly, the picture is entertaining and even exciting. Its weakness lies in the story dealing with the private affairs of the leading characters, for this is based on a hackneyed idea that involves unpleasant characters and situations. The story is told in flashback:—

Three young men—Ray Milland, wealthy society man, Wayne Morris, a none too bright ex-All American football star, and William Holden, former garage mechanic—cadets in the Army Air Corps, become fast friends. Brian Donlevy, a Captain and their instructor, is proud of the progress made by Milland and Morris; but he cannot understand Holden's failure to advance. He has a talk with him and learns that Holden was brooding over an unhappy love affair. Donlevy encourages him, and soon Holden proves that he had the makings of a fine pilot. Holden and Milland go to a night club, where, to Holden's surprise, he finds his ex-sweetheart (Veronica Lake), who was an entertainer. She meets Milland and, learning of his wealth, decides to go after him. Milland, ashamed of his cowardice in standing by while Holden rushed to drag a pilot out of a burning plane, goes to the night club, becomes intoxicated, and spends the night with Miss Lake. Holden goes after him and manages to get him back to camp; he insists that Miss Lake leave Milland alone, but she laughs at him. At Miss Lake's insistence, Milland sees her a few times; but he had fallen in love with Constance Moore and wanted to marry her. Because of an accident in which Morris is killed, Holden, wing commander, is discharged. Preparing to leave, he meets Miss Lake, who tells him she was going to have a baby and was going to force Milland to marry her. To save Milland's career, Holden marries her himself. He then learns that she had lied about the baby. But after a year she leaves Holden and goes away with a gangster. Milland is overjoyed when he finds that Holden, who had rejoined the service, was a member of the crew of the bombing ship he was to fly during maneuvers. Miss Lake, who had killed the gangster, and had rushed to Holden for help, hides in the bomber. Maneuvers over, Holden is ordered to get the flares ready. In the supply room he finds Miss Lake; she accidentally sets off a flare. Holden sounds the alarm, gets the bomb bay open, and throws out the flare. Donlevy loses his balance and falls; Holden dives after him and opens his parachute; they land but Donlevy is seriously injured. Milland lands the bomber to get the two men; in attempting to take off again, the plane is damaged, and crashes. Miss Lake is killed. Court-martial follows, and Milland tries to take the blame. But Holden confesses. They are found not guilty; and both men return to their work as pilots. Milland and Miss Moore are united.

Eleanor Griffin and Frank Wead wrote the story, and Richard Maibaum, Lieut. Beirne Lay, Jr. and Sig Herzig, the screen play; Mitchell Leisen directed it, and Arthur Hornblow, Jr. produced it. In the cast are Harry Davenport, Phil Brown, Edward Fielding, and others.

The clothes worn by Miss Lake and her actions make it unsuitable for adolescents; otherwise Class A.

"Horror Island" with Dick Foran, Leo Carrillo and Peggy Moran

(Universal, March 28; time, 60 min.)

A minor program murder melodrama with some comedy. The story is silly, and the direction stilted; even the performances lack conviction. Situations presumably meant to be eerie and frightening turn out to be just ridiculous. As entertainment, its appeal will be directed mostly to juveniles:—

Dick Foran, owner of an uninhabited island, receives a visit from Leo Carrillo, an old-time sailor, who tries to convince him that he had found a map which indicated that a fortune was hidden in the castle on the

island. Carrillo had only one-half of the map, but hoped to find the other. When Foran receives a visit from a wealthy cousin (John Eldredge), who offers to buy the island, he becomes suspicious and thinks that maybe Carrillo was telling the truth. But, since he had no money, he organizes a trip to the island, calling it a treasure hunt; he charges each person fifty dollars. When the party finally lands on the island, strange things begin to happen, and several persons are killed. Foran discovers who the murderer was, and traps him. They eventually find the treasure box, but it turns out to be empty. He learns, however, that the government wanted to buy the island to use as a naval base, which meant he would have money. He proposes to Peggy Moran, one of the excursion members, with whom he had fallen in love.

Alex Gottlieb wrote the story, and Maurice Tombragel and Victor McLeod, the screen play; George Waggner directed it, and Ben Pivar produced it. In the cast are Fuzzy Knight, Lewis Howard, Hobart Cavanaugh, and others. (Not for children. Class B).

"The Man Who Lost Himself" with Brian Aherne and Kay Francis

(Universal, March 21; time, 72 min.)

A fair comedy. The story, revolving around the mistaken identity theme, is thin and quite far-fetched; yet it manages to hold one's attention fairly well because of good performances and occasional comical situations. S. Z. Sakall, as valet to the hero, is quite engaging and provokes most of the laughter. The production values are good:—

Brian Aherne, disappointed in a business deal, becomes friendly with another man (also played by Aherne) at a cafe; they bear a striking resemblance to each other. After a night of drinking, Aherne wakes up the following morning to find himself in a strange house, where he is greeted by the servants in a familiar way. He realizes then that they were mistaking him for the master of the house, with whom he had spent the night drinking. To complicate matters he reads in the newspapers that the other man had been killed in an accident, and had been identified as Aherne himself. He is about to give up when he meets the dead man's wife (Kay Francis), who, too, thought he was her husband. Then he decides to help her. First he straightens out several unpleasant matters that had resulted from Miss Francis' husband's almost insane recklessness. Then he goes about winning the love of Miss Francis. Eventually she learns the truth, and is happy, for her own husband had made her unhappy.

H. DeVere Stacpoole wrote the story, and Eddie Moran, the screen play; Edward Ludwig directed it, and Lawrence W. Fox, Jr. produced it. In the cast are Henry Stephenson, Nils Asther, Sig Rumann, and Dorothy Tree. (Suitability, Class A).

"Dead Men Tell" with Sidney Toler

(20th Century-Fox, March 28; time, 60 min.)

This is a good addition to the "Chan" series, even though the story is pretty far-fetched. The followers of murder mystery-melodramas should enjoy it, for the action is fast-moving; and, since the murderer's identity is not disclosed until the end, it holds one in suspense. As in the other "Chan" pictures, most of the laughter is provoked by the detective's young son, whose over-enthusiastic attempts to outwit his father lead him into trouble:—

Sidney Toler (Charlie Chan), knowing that his young son (Sen Yung) was attempting to hide on a ship that was to sail in search of a hidden treasure, goes on board to look for him. Toler meets Ethel Griffies, organizer of the treasure hunt; she tells him that she had torn the map leading to the fortune in four pieces, kept one for herself, and mailed the other pieces to three individuals, no one knowing who the others were. A little later she is found dead. Evidence indicates to Toler that some one, knowing of her bad heart condition, had frightened her to death and had stolen her part of the map. Several persons are under suspicion. Toler finds his son and enlists his aid in solving the mystery. Finally the murderer is discovered; and the parts of the map he had stolen are recovered. With the case closed, Toler insists that his young son leave with him, for at his age schooling was more important than adventure.

John Larkin wrote the original screen play, Harry Lachman directed it, and Walter Morosco and Ralph Dietrich produced it. In the cast are Sheila Ryan, Robert Weldon, Don Douglas, Katharine Aldridge, and others. Not for children. Class B.

**"The Bad Man" with Wallace Beery,
Lionel Barrymore, Laraine Day and
Ronald Reagan**

(MGM, March 28; time, 70 min.)

This is the third time this story has been produced; it definitely suffers by comparison with the first two versions. As entertainment, it is just ordinary program fare. For one thing, the plot is out-moded; for another, the direction is stilted, and the action is slow-moving. Even such competent players as Wallace Beery and Lionel Barrymore are unable to bring life to their respective roles, since the material is poor; and the overabundance of dialogue tends to tire the spectator:—

Barrymore and his nephew (Ronald Reagan) are despondent, for Wallace Beery, a bandit, and his gang had stolen their cattle, and Henry Travers was ready to foreclose the mortgage he held on the property. Laraine Day, Reagan's childhood sweetheart, who had married Tom Conway when Reagan had left her in Maine to go out West to help his uncle, arrives with her husband for a visit. Conway offers to buy the ranch; but Barrymore, suspicious of his generosity, discovers that there was oil on the property. Beery returns to the ranch for another holdup; but he discovers that Reagan had once saved his life. He tries to straighten things out by taking the mortgage from Travers and attempting to kill Conway. But his plans are interrupted by the sudden arrival of soldiers. Nevertheless he returns that evening, and just in time, too, for Conway and Reagan were fighting and Conway was brandishing a gun. Beery kills Conway, thus leaving the way clear for Miss Day and Reagan, who still loved each other. Then he goes after Travers to get back the mortgage.

The plot was adapted from the play by Porter Emerson Browne; Wells Root wrote the screen play, Richard Thorpe directed it, and J. Walter Ruben produced it. In the cast are Chris-Pin Martin, Chill Wills, and Nydia Westman.

Not for children. Class B.

**"Mr. District Attorney" with Dennis
O'Keefe, Florence Rice and Peter Lorre**

(Republic, March 27; time, 68 min.)

A fairly good program melodrama. It may bring a better-than-average audience to neighborhood theatres, since it is based on the popular radio program of the same name. The action is fairly fast-moving, and from time to time it is exciting. Moreover the production values are pretty good, and the performances adequate. It has some pleasant comedy bits, and a romance:—

Dennis O'Keefe, a Harvard graduate, obtains through his influential uncle a position in the District Attorney's (Stanley Ridges') office. He bungles the first criminal case in which he acts as assistant and incurs the wrath of Ridges. To get him out of his way, Ridges gives O'Keefe the voluminous files of a closed case revolving around a criminal (Peter Lorre) who had absconded with a large sum of stolen money. Ridges instructs him to read all the papers. Florence Rice, a newspaper reporter, feels sorry for O'Keefe, and tries to help him. When several of the marked fifty-dollar bills stolen by Lorre turn up at a race-track, Ridges gets excited; he immediately takes the case away from O'Keefe. But Miss Rice and O'Keefe decide to follow it up on their own. First they discover that the money had been stolen from Lorre's safe deposit box by a bank teller who had given it to his girl friend. Then they learn that Minor Watson, an influential lawyer and politician, were mixed up in the case. Lorre finally appears, but his wife, whom he had deserted, kills him. Watson is trapped and confesses. Ridges, realizing O'Keefe's ability, permits him to try the case against Watson. O'Keefe and Miss Rice are united.

Karl Brown and Malcolm S. Boylan wrote the screen play, William Morgan directed it, and Leonard Fields produced it. In the cast are Charles Arnt, Joan Blair, Charles Halton, and others.

Not for children. Class B.

**"Ride On Vaquero" with César Romero,
Mary Beth Hughes and Chris-Pin Martin**

(20th Century-Fox, April 18; time, 64 min.)

As in the other "Cisco Kid" pictures, Cesar Romero's performance is superior to the story values. This is just another western, with fair action, occasional excitement, and a touch of romance. The plot is routine, and the developments should be obvious to the followers of pictures of this type. Romero appears in two dance numbers with Miss Hughes; this is a welcome addition to the picture:—

Romero, captured by soldiers while keeping an appointment with a young lady, bemoans his fate. The commander offers him his freedom if he would agree to help him break a kidnapping ring. At first he refuses; but when he hears that a rancher, an old friend of his, had been kidnapped and was held for ransom, he sets out with his pal (Chris-Pin Martin) to uncover the ring. He goes to a town known as Las Tablas, and visits the saloon. There he finds Miss Hughes, a former girl friend whom he had jilted; she is angry at seeing him but she does not give him away to the Sheriff. Eventually he learns that the owner of the saloon and the town banker were really the heads of the kidnapping ring. They try to kill him when they discover that he was "The Cisco Kid," but he, with the help of Martin, outwits them. He rescues his friend, and returns him to his home; he then forces the ring leaders to sign a confession. Hearing the soldiers approaching, Romero leaves the prisoners and the confession with Miss Hughes, to turn over to the soldiers; he and Martin rush away.

Samuel G. Engel wrote the screen play, Herbert I. Leeds directed it, and Sol M. Wurtzel produced it. In the cast are Lynne Roberts, Robert Lowery, Ben Carter, William Demarest, and others.

Suitability, Class A.

**"Footlight Fever" with Alan Mowbray
and Donald MacBride**

(RKO, March 14; time, 69 min.)

This program farce has been patterned after the same order as "Curtain Call," the first picture in which Alan Mowbray and Donald MacBride appeared in the parts of impoverished theatrical producers attempting to put on a play. As was the case with "Curtain Call" it is moderately entertaining fare. Despite the silliness of the plot, at times it is amusing; in one or two situations the antics of Mowbray and MacBride provoke hearty laughter. The romance is routine but pleasant:—

Mowbray and MacBride are heartbroken; the backer for their new show had withdrawn his money. Lee Bonnell, the leading man, is discouraged, for it meant he would have to again postpone his marriage to Elyse Knox. Mowbray and MacBride, upon learning that Miss Knox was an heiress whose fortune was managed by her aunt (Elisabeth Risdon), think of a scheme to get her to back the play. They visit Miss Risdon, dressed as sailors, and pretend to have been pals of her old sailor sweetheart, who had disappeared on the day he was supposed to have married her. They tell her he had written the play, and suggest she produce it. Although she finds out about the trick, she is interested and instructs her business agent (Bradley Page) to invest the money for her. But when Page learns that Miss Knox, of whom he was fond, was in love with Bonnell, he orders the producers to withdraw Bonnell from the cast. Mowbray takes the part during rehearsals; the plan was for Bonnell to appear on opening night, when Page could do nothing. But Mowbray, imagining himself to be a great actor, insists on continuing in the lead. MacBride, disgusted, arranges to have a sandbag dropped on Mowbray's head. The trick works, but they are both injured. They wake up two months later in a hospital, happy to learn that their play was a success.

Ian McLellan Hunter and Bert Granet wrote the screen plan, Irving Reis directed it, and Howard Benedict produced it. In the cast are Charles Quigley, Chester Clute, and others.

Suitability, Class A.

Immediately afterwards, affiliated circuits gave orders to their theatre managers not to show a picture unless it had the Hays emblem. They had to give such orders for, as said, they were subject to a \$25,000 fine if they should show a picture that did not carry the Seal. Thus the independent producers were "hooked."

It is true that the independents are not compelled to obtain a Seal, but if they do not obtain it their pictures are not bought by the affiliated circuits; and without this revenue they cannot stay in business.

When the Hays Association, by means of the emblem, gained control over independent production, it felt that there was no longer any need for "wide publicity to the use of this emblem," or for "the use of this emblem" in "company advertisements," or for encouragement to local exhibitors "to afford this guidance to the public." The greatly ballyhooed Seal, or "emblem," as Mr. Hays preferred to call it, was removed from the prominent position it occupied at the beginning of the film, and was placed in an inconspicuous corner of the introductory title, reduced to a fraction of its former size—a peanut under the big tent of a circus, ostensibly to hide it from the public, instead of displaying it prominently; and it has been removed from all newspaper advertisements.

(To be continued next week)

HERE AND THERE

THE SEVENTH NATIONAL CONVENTION of Variety Clubs of America will be held at the Hotel Traymore, at Atlantic City, on May 15, 16 and 17.

The plan is to have every train bringing Club members reach Philadelphia at about the same time, so that they may all be taken to Atlantic City on one big train.

The Hotel Reservation Committee, headed by Henry Clark, of Philadelphia, has charge of this coordination, working together with each committee appointed by the Chief Barker of each Tent.

Bill Clark, of Philadelphia, is heading the Transportation Committee.

This year there are two Honored Guests committees. The one is headed by Ned Depinet and Gradwell Sears, and looks after the eastern part of the country, and the other is headed by Walter Wanger, Bob O'Donnell, and Paul Short, and takes care of the western part of the country.

John H. Harris, National Chief Barker, expects a great attendance.

Those who desire further information may apply to the Publicity Committee, 1313 Paramount Bldg., New York, N. Y.

* * *

A WAVE OF SETTLING DISPUTES before they are submitted even to arbitration, let alone to litigation, has been started by Metro-Goldwyn-Mayer.

It is a healthful sign, for there is no other industry where so much ill will prevails between sellers and buyers.

There are, of course, cases that cannot be settled "out of court," but the majority of them can so be settled if a spirit of give-and-take be adopted.

The time when the seller used to say to the buyer: "I own the goods and I can sell them to any one I choose, and on any terms I want" has passed; today the buyer has rights that must be taken into consideration by the seller.

* * *

FELLOW-EDITOR CHESTER B. BAHN had an intelligently written editorial in the March 6 issue of *The Film Daily*. Mr. Bahn, calling the attention of the industry to the fact that the Ohio exhibitors have started an agitation to have the Ohio Censorship law so modified as to exclude censoring of newsreels, stated partly the following:

"It would be well for not only exhibitors but all those whose allegiance is pledged to democratic principles to remember that for the preservation of a free America, a free screen is as vital as a free press. . . . The censor who deletes today, given the authority, is apt to insert tomorrow. . . ."

New York State does not censor newsreels. But this does not mean that this state should be considered

liberal as compared with other states that do censor newsreels. Censorship is an illiberal institution and should be abolished. To have censorship means that the morals of the censors are superior to the morals of those for whom censorship is intended.

There has never been a more opportune time to do away with censorship than the present time, when every one is alive to the effects of censorship of speech as well as of sight in the totalitarian countries, from which we ourselves are now suffering. There should be started at once an agitation in which not only the producers but also all the exhibitors should take part in enlisting the aid of the people of the United States for the abolition of censorship of films. I am sure that, in this, we shall have the cooperation of the entire press of the nation. Who can guarantee that censorship of the films may not be extended to include censorship of the press, and eventually censorship of thought and even of religious belief? It should be left to the police authorities to ban from the screen, or from the press, the objectionable.

PICTURES NOW IN PRODUCTION

Metro-Goldwyn-Mayer

"UNTITLED MARX BROS.," with Groucho, Harpo, and Chico Marx, and Tony Martin, Virginia Grey, Margaret Dumont. MGM has assigned a good supporting cast for the Marx Brothers. Yet the box-office possibilities will depend on the popularity of the Marx Brothers in each locality.

Monogram

"THE PHANTOM KILLER," with John McGuire, Polly Ann Young, Bela Lugosi. A program melodrama.

Republic

"COUNTRY FAIR," with Lulubelle and Scotty, Guinn Williams, Eddie Foy, Jr., June Clyde, William Demarest, Marc Lawrence. A political comedy, with a hillbilly background. Fair box-office possibilities.

RKO

"SCATTERGOOD PULLS THE STRINGS," with Guy Kibbee, Dink Trout, Mildred Coles. Exhibitors who played the first "Scattergood" picture are in a position to judge the possibilities of this follow-up.

"A CERTAIN MR. SCRATCH," with Thomas Mitchell, Walter Huston, Anne Shirley, James Craig, Simone Simon, Jane Darwell, Gene Lockhart. The cast is good, and the box-office possibilities are the same.

Twentieth Century-Fox

"MAN HUNT," with Walter Pidgeon, George Sanders, Joan Bennett, John Carradine. With the players mentioned, this should make a good program offering.

"SUN VALLEY," with Sonja Henie, John Payne, Milton Berle, Joan Davis, Glenn Miller and his Orchestra, Lynn Bari, Nicholas Brothers. The "Sun Valley" background, which will most likely be used for this picture, coupled with the popular players, and the usual lavish production given Sonja Henie pictures, should insure this as a good box-office attraction.

Universal

"SING ANOTHER CHORUS," with Johnny Downs, Jane Frazee, Mischa Auer, George Barbier, Iris Adrian. Fairly good program possibilities.

"TIGHT SHOES," with Broderick Crawford, Anne Gwynne, John Howard, Binnie Barnes, Leo Carrillo, to be produced by Jules Levey. No facts are available about the story, but judging by the players mentioned the picture has pretty good box-office possibilities.

Warner-First National

"PASSAGE FROM HONGKONG," with Keye Luke, Lucille Fairbanks, Keith Douglas, Richard Ainley. Probably a melodrama, of program grade.

"DIVE BOMBER," with Errol Flynn, Fred MacMurray, Ralph Bellamy, Robert Armstrong, Regis Toomey, Allen Jenkins. Although the feminine lead is not yet mentioned, the male players selected are alone capable of insuring good box-office results.

HARRISON'S REPORTS

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2204	The Pinto Kid—Starrett (61 min.).....	Jan. 9
2029	The Face Behind the Mask—Lorre-Keyes....	Jan. 16
2028	The Devil Commands—Karloff-Duff	Feb. 3
2212	Across the Sierras—All star west. (58m.)...	Feb. 13
2006	Adam Had Four Sons—Baxter-Bergman....	Feb. 18
2027	Meet Boston Blackie—Chester Morris.....	Feb. 20
2015	Blondie Goes Latin—Singleton-Lake	Feb. 27
2205	Outlaws of the Panhandle—Starrett (59m.)..	Feb. 27
2044	Missing Ten Days—Harrison-Verne.....	Feb. 28
2022	The Lone Wolf Takes a Chance—William..	Mar. 6
2025	Ellery Queen's Penthouse Mystery— Bellamy-Lindsay	Mar. 24
2213	North From the Lone Star—Elliott (58m.)...	Mar. 31
2034	The Great Swindle—Jack Holt.....	Apr. 10
	Penny Serenade—Grant-Dunne	Apr. 17
	Under Age—Grey-Baxter	Apr. 24
	The Chain Gang—Kruger-Dickson	Apr. 28
	They Dare Not Love—Brent-Scott	Apr. 30
	Her First Beau—Withers-Cooper-Fellows...	May 8
	She Knew All the Answers—Tone-J. Bennett	May 15
	Naval Academy—Freddie Bartholomew	May 22

First National Features

(321 W. 44th St., New York, N. Y.)

559	The Strawberry Blonde—Cagney-deHavilland- Hayworth-Hale-Tobias	Feb. 22
573	Shadows on the Stairs—Inescort-Cavanagh...	Mar. 1
568	Knockout—Kennedy-Bradna (73 min.).....	Mar. 29
	Strange Alibi—Kennedy-Perry-Hale (63m.)..	Apr. 19
	The Wagons Roll at Night—Bogart-Sidney...	Apr. 26

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(1540 Broadway, New York, N. Y.)

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125	The Trial of Mary Dugan—Young-Day	Feb. 14
126	Andy Hardy's Private Secretary—Stone- Rooney-Hunter-Rutherford	Feb. 21
127	Free and Easy—Hussey-Cummings-Bruce	Feb. 28
128	Rage in Heaven—Montgomery-Bergman	Mar. 7
129	The Penalty (Roosty)—Arnold-L. Barrymore- Reynolds (reset)	Mar. 14
	No release set for	Mar. 21
124	The Bad Man—Beery-L. Barrymore-Day (re.)	Mar. 28
131	Washington Melodrama—Morgan-Rutherford.	Apr. 4
132	Men of Boys Town—Tracy-Rooney.....	Apr. 11
130	Ziegfeld Girl—Stewart-Garland-Lamarr	Apr. 18

Monogram Features

(630 Ninth Ave., New York, N. Y.)

	The Kid's Last Ride—Range Busters (59m.).....	Feb. 10
	Ridin' The Cherokee Trail—Ritter (60m.).....	Feb. 25
	Flying Wild (Air Devils)—East Side Kids.....	Mar. 10
	Sign of the Wolf—English cast (reset).....	Mar. 25
	Break the News—Maurice Chevalier	Apr. 10
	Hoosier Schoolboy—Mickey Rooney (To be reissued under another title)	Apr. 17
	Tumbledown Ranch in Arizona—Range Busters...	Apr. 20
	Shadows in the Night—Bela Lugosi.....	Apr. 25
	Widows of the Press—Parker-Ford.....	Apr. 30
	The Pioneers—Tex Ritter	May 3
	The Human Ghost—K. Kent-J. Kelly.....	May 10

Paramount Features

(1501 Broadway, New York, N. Y.)

- 4018 The Mad Doctor—Rathbone-Howard-Drew...Feb. 14
 4019 Virginia—Carroll-MacMurrayFeb. 21
 4020 The Monster and the Girl—Drew-Paige....Feb. 28
 4052 In Old Colorado—Wm. Boyd (66m.) (re.)...Mar. 14
 4022 (4021) The Lady Eve—Stanwyck-Fonda...Mar. 21
 4023 Las Vegas Nights—Moore-Regan.....Mar. 28
 4024 The Roundup—Dix-Morison-FosterApr. 4
 4025 Road to Zanzibar—Crosby-Hope-Lamour...Apr. 11
 4053 Border Vigilantes—Wm. Boyd (62m.) (re.)...Apr. 18
 Power Dive—Arlen-Parker-PryorApr. 25

(In the last Index "Hardboiled Canary" was listed as a March 7 release. The release date has been postponed and the title has been changed to "There's Magic in Music.")

Republic Features

(1776 Broadway, New York, N. Y.)

(We are reprinting releases starting with December 5 because a December 6 release was omitted from the previous Indexes.)

- 053 The Border Legion—Rogers-Hayes (58m.)...Dec. 5
 008 Barnyard Follies—Lee-DavisDec. 6
 009 Behind the News—Nolan-AlbertsonDec. 20
 064 Lone Star Raiders—Three Mesq. (57m.)....Dec. 23
 019 Bowery Boy—O'Keefe-Campbell-LydonDec. 27
 074 Wyoming Wildcat—Red Barry (56m.).....Jan. 6
 054 Robin Hood of the Pecos—Rogers (59m.)....Jan. 14
 044 Ridin' On a Rainbow—Gene Autry (79m.)....Jan. 24
 010 Arkansas Judge—Weaver Bros.-ElviryJan. 28
 020 Petticoat Politics—Karns-DonnellyJan. 31
 075 The Phantom Cowboy (Bad Man From Rio)—
 Red Barry (56 min.)Feb. 14
 065 Prairie Pioneers—Three Mesq. (57m.).....Feb. 16
 011 A Man Betrayed—Wayne-Dee-EllisFeb. 27
 021 The Great Train Robbery—Steel-Carleton....Feb. 28
 045 Back in the Saddle—Autry (73m.)Mar. 14
 012 Mr. District Attorney—O'Keefe-Rice-Lorre...Mar. 27
 055 In Old Cheyenne—Roy RogersApr. 1
 002 Sis Hopkins—Canova-B. Crosby-Butterworth...Apr. 1

RKO Features

(1270 Sixth Ave., New York, N. Y.)

- 183 Along the Rio Grande—Tim Holt.....Feb. 7
 121 Play Girl—Francis-Ellison (reset)Feb. 14
 123 Scattergood Baines—Guy KibbeeFeb. 21
 120 A Girl, A Guy and a Gob—Ball-Murphy....Mar. 14
 119 Footlight Fever—Mowbray-MacBrideMar. 21
 124 Melody for Three—Hersholt-WrayMar. 28
 125 Repent at Leisure—Taylor-BarrieApr. 4
 184 Robbers of the Range—Tim Holt.....Apr. 18

Twentieth Century-Fox Features

(444 W. 56th St., New York, N. Y.)

- 131 Scotland Yard—Kelly-Gwenn-LoderApr. 4
 137 That Night in Rio—Faye-Ameche-Miranda...Apr. 11
 138 Rio on Vaquero—Romero-Hughes-Martin...Apr. 18
 139 Inspector Hornleigh Goes To It—Harker....Apr. 25

United Artists Features

(729 Seventh Ave., New York, N. Y.)

- The Son of Monte Cristo—Bennett-Hayward....Jan. 10
 Road Show—Hubbard-Landis-MenjouJan. 24
 So Ends Our Night—March-Sullivan-FordFeb. 14
 Cheers for Miss Bishop—Scott-Gargan.....Feb. 21
 The Great Dictator—Charlie ChaplinMar. 7
 Topper Returns—Blondell-Young-O'KeefeMar. 21
 That Uncertain Feeling—Oberon-DouglasApr. 20
 That Hamilton Woman—Leigh-OlivierApr. 30
 Pot O' Gold—Goddard-Stewart-Heidt....Easter Release

Universal Features

(1250 Sixth Ave., New York, N. Y.)

- 5008 Trail of the Vigilantes—Tone-MoranDec. 13
 5025 Give Us Wings—Halop-FordDec. 20
 5018 Invisible Woman—Barrymore-HowardDec. 27
 5030 Where Did You Get That Girl?—Parrish-
 Quillan-ErrolJan. 3
 5053 Lucky Devils—Arlen-DevineJan. 3
 5027 San Francisco Docks—Meredith-HerveyJan. 10
 5064 Boss of Bullion City—J. M. Brown (59m.)...Jan. 10
 5022 Six Lessons From Madame LaZonga—Velez...Jan. 17
 5009 (5011) Buck Privates—Abbott-Costello....Jan. 31
 5002 Back Street—Sullivan-BoyerFeb. 7
 5032 Meet the Chump—Herbert-Howard-Kelly...Feb. 14
 5003 Nice Girl?—Durbin-Tone-StackFeb. 21
 5040 Dark Streets of Cairo—Gurie-ByrdFeb. 28
 5041 Mr. Dynamite—Nolan-HerveyMar. 7
 5037 Double Date—Moran-Lowe-Merkel (re.)...Mar. 14
 5065 Bury Me Not On the Lone Prairie—
 J. M. Brown (59 min.)Mar. 21
 The Man Who Lost Himself—Aherne-
 FrancisMar. 21
 Horror Island—Foran-MoranMar. 28
 Man Made Monster—Atwill-NagelMar. 28
 5054 Mutiny in the Arctic—Arlen-Devine.....Apr. 4
 Lady From Cheyenne—Young-Preston (re.)...Apr. 11
 The Flame of New Orleans—Dietrich.....Apr. 18
 Model Wife—Blondell-Powell (reset)Apr. 25
 Black Cat—Rathbone-HerbertMay 2
 We're In the Navy Now—Abbott-Costello...May 30

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

- 514 Flight From Destiny—Fitzgerald-Mitchell...Feb. 8
 515 The Great Mr. Nobody—Albert-Leslie.....Feb. 15
 509 Footsteps in the Dark—Flynn-MarshallMar. 8
 521 Here Comes Happiness—Coles-NorrisMar. 15
 501 The Sea Wolf—Robinson-Lupino-Garfield...Mar. 22
 A Shot in the Dark—Lundigan-Wynn-Cortez...Apr. 5
 The Great Lie—Davis-Brent-AstorApr. 12

SHORT SUBJECT RELEASE SCHEDULE**Columbia—One Reel**

- 2903 Naval Academy—Wash. Par. (10m.)Jan. 17
 2951 New York Parade—(9½m.)Jan. 24
 2804 Ice Capers—World of Sport (10m.)Jan. 24
 2975 Feathers—Cinescope (9½m.)Jan. 31
 2855 Screen Snapshots No. 5—(9m.)Feb. 2
 2703 Little Theatre—Phantasies (6m.)Feb. 7
 2754 Streamline Donkey—Fables (7m.)Feb. 7
 2603 Take It Or Leave It No. 3—Quiz (11m.)....Feb. 7
 2655 Community Sing No. 5—(10½m.)Feb. 7
 2805 Splits, Spares and Strikes—World of Sport
 (10 min.)Feb. 21
 2976 Movie Magic—Cinescope (10m.)Feb. 22
 2558 Western Wonderland—Tours (9m.)Feb. 28
 2506 Way of All Pests—Color Rhapsody (7m.)...Feb. 28
 2904 The Spirit of 1941—Wash. Parade (10m.)...Mar. 7
 2604 Junior I.Q. Parade—Quiz (9½m.)Mar. 7
 2755 It Happened to Crusoe—Fables (6½m.)Mar. 14
 2507 The Carpenters—Color Rhapsody (8½m.) ..Mar. 14
 2856 Screen Snapshots No. 6—(10m.)Mar. 14
 2656 Community Sing No. 6—(10m.)Mar. 14
 2977 This is England—Cinescope (10m.)Mar. 27
 2952 Abroad At Home—N. Y. Parade (9½m.) ...Mar. 27
 2704 There's Music in Your Hair—Phantasies ...Mar. 28
 2806 The Jungle Archer—Sport (11m.)Mar. 28
 2559 San Francisco—ToursApr. 3
 2605 So You Think You Know Music No. 1—Quiz...Apr. 3
 2508 The Land of Fun—Color RhapsodyApr. 18
 2857 Screen Snapshots No. 7Apr. 25
 2657 Community Sing No. 7—(9m.)Apr. 25
 2978 Capital Sidelights—CinescopeApr. 28
 2606 Take It Or Leave It No. 4—QuizMay 1
 2705 The Cute Recruit—CartoonsMay 2
 2756 Kitty Gets the Bird—CartoonsMay 16

Columbia—Two Reels

2403 Cuckoo Cavaliers—Stooge (17½m.)	Nov. 15
2425 Blondes and Blunders—Catlett (16m.)	Dec. 13
2426 His Ex Marks the Spot—Keaton (18m.)	Dec. 13
2404 Boobs in Arms—Stooge (18m.)	Dec. 27
2427 The Watchman Takes a Wife—Clyde (16m.)	Jan. 10
2428 Fresh as a Freshman—All star (18½m.)	Jan. 29
2121 Flaming Tepees—White Eagle No. 1 (32m.)	Jan. 31
2405 So Long Mr. Chumps—Stooge (17½m.)	Feb. 7
2122 The Jail Delivery—White Eagle No. 2 (20m.)	Feb. 7
2123 The Dive Into Quicksand—Eagle No. 3 (19½m.)	Feb. 14
2124 The Warning Death Knife—Eagle No. 4 (19m.)	Feb. 21
2429 So You Won't Squawk?—All Star (16m.)	Feb. 21
International Forum No. 1—Special (16m.)	Feb. 22
2125 Treachery at the Stockade—Eagle No. 5 (20m.)	Feb. 28
2126 The Gun-Cane Murder—Eagle No. 6 (18m.)	Mar. 7
2430 Yumpin' Yiminy—Brendel (17½m.)	Mar. 7
2127 The Revealing Blotter—Eagle No. 7 (17m.)	Mar. 14
2128 Bird Calls of Deliverance—Eagle No. 8 (18m.)	Mar. 21
2406 Dutiful But Dumb—Stooge (17m.)	Mar. 21
2129 The Fake Telegram—Eagle No. 9 (18m.)	Mar. 28
2130 Mystic Dots and Dashes—Eagle No. 10 (18m.)	Apr. 4
2431 Glove Affair—All star (17m.)	Apr. 4
2131 The Ear at the Window—Eagle No. 11 (17m.)	Apr. 11
International Forum No. 2—Special	Apr. 17
2132 The Massacre Invitation—Eagle No. 12 (18m.)	Apr. 18
2432 Black Eyes and Blues—Karns (16½m.)	Apr. 18
2133 The Framed-Up Showdown—Eagle No. 13 (17½m.)	Apr. 25
2134 The Fake Army General—Eagle No. 14 (21m.)	May 2
2433 The Ring and the Belle—Clyde (17m.)	May 2
2135 Treachery Downed—Eagle No. 15 (17m.)	May 9
2407 All The World's a Stooge—Stooge (16m.)	May 16
2434 Ready Willing—But Unable—Brendel (16½m.)	May 30

Metro-Goldwyn-Mayer—One Reel

S-263 Sea For Yourself—Pete Smith (10m.)	Dec. 21
T-215 Old New Orleans—Traveltalks (9m.)	Dec. 21
M-232 The Great Meddler—Miniatures (11m.)	Dec. 21
W-242 Mrs. Ladybug—Cartoons (8m.)	Dec. 21
M-233 The Happiest Man on Earth—Miniatures (11 min.)	Dec. 28
T-216 Mediterranean Ports of Call—Traveltalks (9 min.)	Jan. 4
M-234 More About Nostradamus—Miniatures	Jan. 18
S-264 Penny to the Rescue—Pete Smith (10m.)	Jan. 25
C-295 Fightin' Fools—Our Gang (9m.)	Jan. 25
T-217 Red Men on Parade—Traveltalks (9m.)	Feb. 1
S-265 Quiz Biz—Pete Smith (9m.)	Feb. 8
K-282 Whispers—Passing Parade (10m.)	Feb. 8
C-296 Baby Blues—Our Gang (9m.)	Feb. 15
W-243 Abdul the Bulbul Ameer—Cartoon (8m.)	Feb. 22
C-297 Ye Olde Minstrels—Our Gang (10½m.)	Mar. 8
T-218 Alluring Alaska—Traveltalks (9m.)	Mar. 8
W-244 The Prospecting Bear—Cartoons (8½m.)	Mar. 8
S-266 Memory Tricks—Pete Smith (8½m.)	Mar. 15
K-283 More Trifles of Importance—Passing Parade (10½m.)	Mar. 22
K-284 Out of Darkness—Passing Parade	Mar. 29
T-219 Glimpses of Kentucky—Traveltalks (7½m.)	Apr. 12

Metro-Goldwyn-Mayer—Two Reels

P-202 You, The People—Crime Doesn't Pay (21 min.)	Nov. 30
P-203 Respect the Law—Crime Doesn't Pay (20 min.)	Jan. 4
P-204 Forbidden Passage—Crime Doesn't Pay (21m.)	Feb. 8

Paramount—One Reel

RO-5 Feminine Fitness—Sportlight (9m.)	Jan. 3
EO-5 Problem Pappy—Popeye (6m.)	Jan. 10
UO-1 Western Daze—Madcap Models (8½m.)	Jan. 17
GO-3 All's Well—cartoon (6½m.)	Jan. 17
SO-2 Waiting for Baby—Benchley (10m.)	Jan. 24
LO-3 Unusual Occupations No. 3—(10m.)	Jan. 24
AO-4 Gene Krupa and His Orchestra—Headliner (10m.)	Jan. 31
MO-3 A Village in India—Journeys (10½m.)	Jan. 31
EO-6 Quiet, Pleeze—Popeye (6m.)	Feb. 7
RO-6 Acrobatic Aces—Sportlight (9m.)	Feb. 7
HO-5 Pop and Mom in Wild Oysters—cartoon (10½m.)	Feb. 14
GO-4 Two for the Zoo—Gabby cartoon (6½m.)	Feb. 14
JO-4 Popular Science No. 4—(10m.)	Feb. 21
VO-4 Red White and Blue Hawaii (The Quiz Kids)—Paragraphic (9½m.)	Feb. 21
RO-7 Fishing Fever (Canine Sketches)—Sportlight (9½m.)	Feb. 28
EO-7 Olive's Sweepstake Ticket—Popeye (6m.)	Mar. 7
HO-6 Twinkletoes Gets the Bird—cartoon (6m.)	Mar. 14
MO-4 Delhi—Fascinating Journeys (10m.)	Mar. 21
AO-5 Bob Chester and His Orchestra—Headliner (9m.)	Mar. 21
LO-4 Unusual Occupations No. 4—(10m.)	Mar. 28
RO-8 Canine Sketches—Sportlight (9½m.)	Mar. 28
EO-8 Flies Ain't Human—Popeye	Apr. 4
UO-2 Dipsy Gypsy—Madcap Models (reset)	Apr. 4
SO-3 Untitled—Benchley-comedy	Apr. 11
GO-5 Swing Cleaning—Gabby color cartoon	Apr. 11
HO-7 Speaking of Animals—Animated antics	Apr. 18
RO-9 Sun Fun—Sportlight (9m.)	Apr. 25

Paramount—Two Reels

FFO-1 Raggedy Ann and Raggedy Andy—Special Fleischer cartoon (17½m.)	Apr. 11
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Republic—One Reel

028-1 Chinese Garden Festival—Meet the Stars (10m.)	Dec. 24
028-2 Baby Stars—Meet the Stars (11m.)	Jan. 24
028-3 Variety Reel—Meet the Stars (10m.)	Feb. 24
028-4 Los Angeles Examiner Benefit—Meet the Stars (10m.)	Mar. 24

Republic—Serials

082 Mysterious Doctor Satan—Ciannelli-Wilcox	15 Episodes
081 King of the Royal Mounted—Lane-Strange	12 Episodes
080 Adventures of Captain Marvel—Tyler	12 Episodes

RKO—One Reel

14406 Picture People No. 6—(10m.)	Jan. 31
14307 Caballero College—Sportscope (9m.)	Feb. 17
14207 Information Please No. 7—(10m.)	Feb. 21
14501 Eyes on Brazil—South American series (11m.)	Feb. 21
14407 Picture People No. 7—(10m.)	Feb. 28
14101 Golden Eggs—Disney (8m.)	Mar. 7
14308 Publicity—Sports (9m.)	Mar. 14
14208 Information Please No. 8	Mar. 21
14502 What's Happening in Argentina—(10m.)	Mar. 21
14102 A Gentleman's Gentleman—Disney (7m.)	Mar. 28
14408 Picture People No. 8	Mar. 28
14103 Baggage Busters—Disney (7m.)	Apr. 18
14104 A Good Time for a Dime—Disney (7½m.)	May 9

RKO—Two Reels

13108 March of Time No. 7—(19m.)	Feb. 14
13404 Mad About Moonshine—Kennedy (19m.)	Feb. 21
13704 When Wife's Away—Errol (20m.)	Mar. 14
13108 March of Time No. 8—(18m.)	Mar. 14
13405 It Happened All Night—Kennedy (19m.)	Apr. 4
13109 March of Time No. 9	Apr. 11
13503 Redskins and Redheads—Whitley (18m.)	Apr. 25
13705 A Polo Phoney—Errol (18m.)	May 16

Twentieth Century-Fox—One Reel

1557	Mississippi Swing—Terry-Toon (7m.)	.....Feb. 7
1106	Caribbean Sentinels—Lowell Thomas (10m.)	Feb. 14
1508	Fishing Made Easy—Terry-Toon (7m.)	.....Feb. 21
1306	Playing With Neptune—Sports (9m.)	.....Feb. 28
1558	The Home Guard—Terry-Toon (7m.)	.....Mar. 7
1107	The Miracle of Hydro—Lowell Thomas (10m.)	.....Mar. 14
1509	When Knights Were Bold—Terry-Toon (7m.)	.....Mar. 21
1305	Symphony in Snow—Sports (reset)	.....Mar. 28
1510	The Baby Seal—Terry-Toon	.....Apr. 4
1701	Bottle of the Atlantic—Quentin Reynolds	....Apr. 11
1559	Uncle Joey—Terry-Toon	.....Apr. 18
1108	Untitled—Father Hubbard's Adventures	....Apr. 25
1511	A Dog's Dream—Terry-Toon	.....May 2
1702	War in the Desert—Quentin Reynolds	.....May 9
1512	The Magic Shell—Terry-Toon	.....May 16
(1402 "The Tale of Butch The Parrot" listed in the last Index as a February 28 release has been postponed.)		

Universal—One Reel

5377	Stranger Than Fiction No. 87—(9m.)	.....Mar. 10
5357	Going Places No. 87—(9m.)	.....Mar. 17
5378	Stranger Than Fiction No. 88—(9m.)	.....Mar. 24
5358	Going Places No. 88—(9m.)	.....Mar. 31
5247	Hysterical Highspots of American History—Lantz cartoon (6½m.)	.....Mar. 31
5379	Stranger Than Fiction No. 89—(8m.)	.....Apr. 7
5359	Going Places No. 89—(9m.)	.....Apr. 21
5248	Scrub Me Mama with a Boggie Beat—Lantz cartoon	.....Apr. 28

Universal—Two Reels

5792	Crashing Barriers—Hornet No. 12 (19m.)	..Mar. 11
5793	The Flaming Inferno—Hornet No. 13 (17m.)	..Mar. 18
5227	Music in the Morgan Manner—Musical (17m.)	.....Mar. 19
5794	Racketeering Vultures—Hornet No. 14 (20m.)	.....Mar. 25
5795	Smashing the Crime Ring—Hornet No. 15 (19m.)	.....Apr. 1
5881	Wings of Disaster—Sky Raiders No. 1 (19m.)	Apr. 8
5882	Death Rides the Storm—Raiders No. 2 (21m.)	Apr. 15
5882	The Toll of Treachery—Raiders No. 3 (19m.)	Apr. 22
5228	Jumpin' Jive—Musical	.....Apr. 23
5884	Battle in the Clouds—Raiders No. 4 (20m.)	..Apr. 29

Vitaphone—One Reel

6713	The Cat's Tale—Mer. Melodies (8m.)	.....Mar. 1
6405	Fight, Fish, Fight—Sports Parade (9m.)	...Mar. 1
6608	Joe Glow the Firefly—Looney Tunes (6½m.)	Mar. 8
6506	Cliff Edwards & His Buckaroos—Melody Masters (10m.)	.....Mar. 8
6305	Wild Boar Hunt—Novelties (10m.)	.....Mar. 15
6714	Tortoise Beats the Hare—Mer. Mel. (8m.)	..Mar. 15
6609	Porky's Bear Facts—Looney Tunes (7m.)	..Mar. 29
6715	Goofy Groceries—Merrie Melodies (9m.)	...Mar. 29
6507	Freddy Martin & Orch.—Mel. Mast. (9m.)	..Apr. 12
6716	Toy Trouble—Merrie Melodies	.....Apr. 12
6406	Sky Sailing—Sports Parade (10m.)	.....Apr. 19
6610	Porky's Preview—Looney Tunes	.....Apr. 19
6508	Marie Green & Her Gang—Mel. Mast.	.....Apr. 26
6717	Trial of Mr. Wolf—Merrie Melodies	.....Apr. 26
6611	Porky's Ant—Looney Tunes	.....May 10
6718	Farm Frolics—Merrie Melodies	.....May 10

Vitaphone—Two Reels

6102	The Lady and the Lug—E. Maxwell (19m.)	..Mar. 22
6004	Wings of Steel—Technicolor special	.....Apr. 5
6206	The Seeing Eye—Bway. Brevities	.....May 3
6005	Soldiers of the Saddle—Tech. specialMay 17

**NEWSWEEKLY
NEW YORK
RELEASE DATES****Paramount News**

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72	Wednesday	...May 7
73	SaturdayMay 10
74	Wednesday	...May 14
75	SaturdayMay 17

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15264	Wed. (E.)	..Apr. 9
15165	Sat. (O.)	..Apr. 12
15266	Wed. (E.)	..Apr. 16
15167	Sat. (O.)	..Apr. 19
15268	Wed. (E.)	..Apr. 23
15169	Sat. (O.)	..Apr. 26
15270	Wed. (E.)	..Apr. 30
15171	Sat. (O.)	..May 3
15272	Wed. (E.)	..May 7
15173	Sat. (O.)	..May 10
15274	Wed. (E.)	..May 14
15175	Sat. (O.)	..May 17

Universal

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266	Thursday	...May 1
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Fox Movietone

60	SaturdayApr. 5
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62	SaturdayApr. 12
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64	SaturdayApr. 19
65	Wednesday	...Apr. 23
66	SaturdayApr. 26
67	Wednesday	...Apr. 30
68	SaturdayMay 3
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70	SaturdayMay 10
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72	SaturdayMay 17

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SATURDAY, APRIL 12, 1941

No. 15

Has the Industry Further Use of the Hays Seal?—No. 2

(Continued from last week)

What were the accomplishments of the Hays Seal after it had served to dominate virtually all production of motion pictures?

As pointed out in last week's issue, the Seal was conceived primarily as a token of appeasement to the Catholic Bishops. It was to be attached to major releases as a sign of self-regulation among the Hays Association members, indicating that they had cleaned up their pictures and were keeping filth and indecency out of their productions.

But the vigilance of the Bishops, of other religious groups, and of social welfare organizations was not diminished; their unceasing pressure upon the producers, together with the work of Mr. Breen, had the effect of raising the moral standards of the pictures for a while.

Then came the relapse. The producer-members of the Hays Association began to feel that they had succeeded in appeasing the Bishops. In fact, they thought that the time had come when the mere continuance of the use of the Seal would be taken to mean a continuance of the standards they had promised the Bishops to uphold. Then they began to feel as if the time had come for them to make pictures without regard to the Bishops. And if Joe Breen got in their way, they could handle him all right. Weren't they paying his salary?

Immediately the moral tone of the pictures changed. The market was flooded with gangster pictures, despite protests from both the religious and the lay press. There was released picture after picture with scenes and dialogue saturated with indecency and vulgarity. Joe Breen was "pushed around" when he offered objections; the Legion of Decency banned pictures that flaunted the Purity Seal; the Bishops voiced their condemnation; and many Catholic publications intimated that the time had come to renew the boycott against the movies.

And so, after six years of patience and tolerance, the religious groups, which were to have been appeased by the Seal, are dissatisfied and annoyed. They have lost faith in the emblem, and, for that matter, in those who hold the power to say where it shall be affixed and where it shall not. Those for whom the Seal was invented are not impressed in the least measure by a production-code number as a guarantee that the picture to which it is attached has been guaranteed against filth. Thus we find the religious and social welfare agencies looking upon the Seal with suspicion and disapproval.

* * *

Now, what about the independent producers? As said in last week's issue, they were "taken over" by the Hays Association, because they had to have the Seal on their pictures if they hoped to stay in business.

At first the independents objected strenuously to the restraint upon their freedom of operation. They complained about the charges to which they were subjected for the unwanted "service" of having their pictures reviewed by the Production Code Administration, preliminary to the granting of a Seal. But after the system had been in effect for a few years, the independent producers began to accept it as an integral part of the process of making pictures.

On January first of this year, however, the Hays Association increased the charges for this "service." That was enough to wake the independent producers out of their lethargy. They realized that, if the "service" charge could be increased without their consent once, it could be increased again and again, to the point where independent production would be wholly unprofitable, if not impossible. They became apprehensive of their future, and as their resentment mounted, some of them began discussing ways and means

of escaping from the powerful clutch of the Hays Association.

It should be remembered that the independent producers had no part in the act of "pulling" the Seal, as a magician might pull a rabbit, out of the hat of Will Hays; they had nothing to do with the formation of the Production Code Administration; and they have no representation in that body. They feel in no way responsible for the existence of the Seal. And rightly so, for there was very little filth in the independent films during the time when there was the greatest outcry by the churches against filth on the screen. This paper dares any one to challenge this statement. There are figures in existence for consultation.

But even if this were not true, what right has Will Hays and the producers he represents to institute a censorship that smacks of monopoly? What right have they to determine which pictures of the independent producers, with whom they are in competition, are fit for public exhibition, and which are not?

They may answer that there must be some agency to guard against filth that might be injected into independent films, and that the Seal is the only means whereby such an agency may function. Such an answer is no answer at all, for no man should be compelled to have his moral conduct judged by his enemies, nor his business conduct determined by his competitors.

Suppose this industry were engaged in the making of toys instead of motion pictures. And suppose a group of the largest manufacturers had set up an agency, such as the Production Code Administration, to pass upon the product of their competitors, the smaller, less-powerful independents, to determine the danger, not to the morals of the public from seeing the motion pictures, but to the health and safety of the children from playing with the toys. What would happen to an independent's new toy, which, because of some novel feature, seemed destined to become a big seller, cutting into the business of the big manufacturers heavily? What a chance that poor independent would have of getting approval in time to capitalize on the possibilities of his product!

A group of independent producers, who have been giving deep study to the problems raised by the Seal, recently expressed the situation to this paper as follows:

"We cannot accede to these increased charges (the increased 'service' charge of the Production Code Administration, effective January 1, 1941) nor do we see any reason why any independent producer should pay them. As a matter of fact we, the independent producers, who are not members of the Hays Association, should never have permitted it to exact a fee from us for looking at our pictures. Since we have no voice in the fixing of these fees, it is quite conceivable that the Hays Association, just as it has increased its charges this year, may continue to increase them to a point where it would be entirely impossible for an independent producer to remain in business.

"In his letter announcing the increased charges, Mr. Breen said that his organization is depending entirely upon fees received for servicing pictures for producers and distributors. It may be that, when his organization screens a picture of a producer-member of the Hays Association and grants a Seal to that picture, either as screened, or after the making of suggested alterations, it is rendering a service to that producer. But certainly it renders no service to us by looking at our pictures, particularly when the pictures are submitted under compulsion and contrary to our principles of doing business.

"The Production Code Administration was formed to police the product of the Hays Association members, be-

(Continued on last page)

"The Lady From Cheyenne" with Loretta Young, Robert Preston and Edward Arnold

(Universal, April 11; running time, 87 min.)

A pretty entertaining comedy-melodrama of the old West; it treats humorously, if not accurately, on the methods employed by the women of Wyoming to obtain the right to vote. The production values are good and the performances competent. It lacks the vigorous action of some westerns, for only on one or two occasions is it really exciting; instead, it goes in more for plot detail and character studies. The romance is pleasant:—

On the day of the auction of railroad land in the new town of Laraville, Wyoming, Edward Arnold, a crooked politician, orders his attorney (Robert Preston) to see to it that no one but his own men buy the desirable waterfront lots. Only one of these choice lots goes to an outsider—to Loretta Young, a naive young schoolteacher from Philadelphia. Miss Young builds a schoolhouse on the property, and undertakes to teach the children. Arnold builds a saloon and runs the town, much to the disgust of Frank Craven, a newspaper publisher. Miss Young is attracted to Preston and is about to follow his advice about selling her property to Arnold when she learns from Craven that Arnold's intentions were to obtain control of the waterfront to charge the farmers exorbitant rates for the water. Enraged, Miss Young tells Arnold and Preston what she thought of them. Arnold burns down Miss Young's schoolhouse; then he sends his men to beat up Craven. Miss Young and the other women are aroused; but, since no men were brave enough to face Arnold, the women decide to take matters in their own hands. They send Miss Young to the Cheyenne legislature to try to have a bill enacted giving the women the right to vote and to serve on juries. Preston, who had been elected to the legislature, does everything in his power to stop Miss Young. But Miss Young, by enlisting the aid of Gladys George, who knew intimately some of the men in the legislature, obtains the promise of Stanley Fields to introduce the bill. By a trick, she induces the members to pass the bill. Preston, having heard that Arnold had shot a farmer who had tried to get his water from Miss Young's property, is enraged, and returns home. Learning that Arnold had ordered his men to get Miss Young who was returning home, Preston sets out with a few others to rescue her. Arnold and his henchmen are arrested by federal officers. At Arnold's trial, the all-woman jury finds him guilty. Miss Young and Preston are united.

Jonathan Finn and Theresa Oaks wrote the story, and Warren Duff and Kathryn Scola, the screen play. Frank Lloyd directed and produced it. In the cast are Jessie Ralph, Samuel S. Hinds, Willie Best, Joseph Sawyer and others.

Suitability, Class A.

"The Great Lie" with Bette Davis, Mary Astor and George Brent

(Warner Bros., April 12; time, 107 min.)

An engrossing romantic drama, with strong appeal for women. Handled with care and directed with intelligence, it is the type of story that, despite its lack of action, keeps one interested throughout. This is owed partly to the excellent performances given by Bette Davis and Mary Astor; but it is really Miss Astor who is the outstanding personality. The role she portrays is a colorful yet somewhat unpleasant one; and she acts it with competence and realism:—

George Brent, after a wild party, marries Miss Astor, a famous concert pianist. But he is still in love with Miss Davis, whom he had known for a number of years. Learning from his lawyer that Miss Astor had married him before her final divorce decree had been entered, and that, therefore, his marriage to her was not legal, Brent asks her to remarry him the following Tuesday, when the decree would be final. She tells him that she had an engagement to play in Philadelphia on that day. Taking that as a dismissal, Brent goes back to Miss Davis; she is overjoyed to learn that he was free and they are married. Their honeymoon is cut short when the government calls him to make a flight to South America. While he is gone, Miss Davis learns that Miss Astor was expecting a baby; she does not believe her. Miss Davis hears that Brent's plane was lost and that he had been given up. She goes to Miss Astor and pleads with her to have the baby; she would take the baby and in return would settle a large amount of money on Miss Astor. They go to a lonely spot in Arizona, where they were unknown; Miss Davis cares for Miss Astor, puts up with her tantrums, and does her best to make her comfortable. After the birth of the baby, Miss Astor continues with her career

and Miss Davis takes the baby to her plantation; everybody thinks the child is hers. A few months later, Miss Davis receives the joyous news that Brent had been found. He returns home, and is happy to find the child. He, too, believes Miss Davis was the mother; she does not tell him otherwise. But Brent's return changes Miss Astor's plans. She goes to the plantation, determined to tell him the truth so as to break up the marriage. Miss Davis tells Brent; he forgives her and offers the baby to Miss Astor. Realizing then that she could never win him back, Miss Astor gives up her claims to the baby and leaves.

The plot was adapted from a novel by Polan Banks. Lenore Coffey wrote the screen play, Edmund Goulding directed it, and Henry Blanke was associate producer. In the cast are Lucile Watson, Hattie McDaniel, Grant Mitchell, Jerome Cowan, and others. (Class A.)

"The Great Swindle" with Jack Holt

(Columbia, April 10; time, 54 min.)

The usual Jack Holt picture, both from the standpoint of production and of story. Not only are the plot developments obvious, but the action is slow due to an overabundance of dialogue. There is no romance:—

Jack Holt, adjuster for a fire insurance company, and his assistant (Don Douglas), while going through the remains of a warehouse that had burned down, find evidence of arson. They confront the warehouse owner (Jonathan Hale) with this fact when he calls at the insurance company to collect on his insurance. But Hale denies emphatically knowing anything about it. Holt's investigations lead him to Henry Kolker, president of a bank, to whom Hale was indebted. Boyd Irwin, head of the insurance company, admits to Kolker his inability to meet the policy; and, since he owed Kolker money which he could not pay, Kolker takes over the insurance company. He tries to induce Hale to settle the policy for the amount of the notes he held against him, which equaled just one-half of the value of the policy. Hale refuses to do this. Holt then discovers that Kolker had himself engaged the men to burn down Hale's warehouse. With the help of the police, he obtains Kolker's confession. Kolker's henchmen are arrested. Hale receives his money, and Irwin gets back his insurance company.

Eric Taylor wrote the story, and Albert DeMond, the screen play; Lewis D. Collins directed it, and Larry Darmour produced it. In the cast are Marjorie Reynolds, Sidney Blackmer, Douglas Fowley, and Tom Kennedy. Suitability, Class A.

"Sign of the Wolf" with Michael Whalen and Grace Bradley

(Monogram, March 25; time, 68 min.)

Dog fanciers should enjoy this picture, for the real stars are two remarkably intelligent Alastian Shepherd dogs, who do many exciting tricks. The story itself is moderately entertaining, a program melodrama, with some action and a little human interest; it should fare best with the family trade. The romance is pleasant; and Mantan Moreland provides the comedy:—

Grace Bradley, owner of two Alsatian Shepherd dogs (Smoky and Shadow), decides, after exhibiting both dogs at a show, to sell Shadow because she feared that he was a trouble maker. But Moreland, her servant and trainer, unable to bear parting from the dog, hides him in the rear of the plane in which they were to return to their home. They crash in a snow storm, and both Moreland and Miss Bradley are injured. Smoky runs away, but Shadow looks for help. He finally lands at the fox farm owned by Michael Whalen, who lived there with his young brother (Darryl Hickman), a few helpers, and a maid (Louise Beavers). He makes them understand that something was wrong and leads them to the wrecked plane. They move Moreland and Miss Bradley to their home, where they care for them. Miss Bradley is heartbroken when she learns that Smoky was lost, and offers a reward for his return. Smoky had been found by two fur hijackers, who had trained him to steal pelts. The fox camp owners, led by the hijackers to believe that Miss Bradley's dog Shadow was the culprit, demand that the dog be shot. But Darryl, who loved the dog, sets him free and urges him to run away. Shadow goes after Smoky. Whalen, suspecting the hijackers, goes after them. Shadow saves Whalen's life by jumping on one of the men who had aimed his gun at Whalen. The trappers arrive and capture the hijackers. Both dogs are returned to Miss Bradley. Whalen and Miss Bradley plan to marry.

The plot was adapted from a story by Jack London; Elizabeth Hopkins and Edmond Kelso wrote the screen play, Howard Bretherton directed it, and Paul Malvern produced it. In the cast are Wade Crosby, Tony Paton, and others. (Suitability, Class A.)

**"Pot O' Gold" with James Stewart,
Paulette Goddard, Horace Heidt
and his orchestra**

(United Artists, Easter rel.; time, 85 min.)

A fairly good comedy with music. The story is routine; yet it may please the masses for it has music of the popular variety, the players are appealing, and there is plentiful comedy as well as a romance. Considering the popularity of the "Pot O' Gold" radio program, many persons who follow the program may want to see the picture; with this additional source to draw from, the picture may do well at the box-office:—

Lacking money to continue his small-town music store, Stewart arrives in the city to live with his wealthy uncle (Charles Winninger), who wanted him in his business. Stewart arrives at the place of business at an exciting moment—during a brawl between his uncle and Mary Gordon, who owned the property next to Winninger's factory which he had vainly tried to buy. Stewart, attracted by Miss Gordon's daughter (Paulette Goddard), finds himself fighting against his uncle and accidentally hits him with a ripe tomato. Stewart is hailed as a hero and lodgings given him at Miss Gordon's house, where lived a group of penniless musicians. Their music was a source of irritation to Winninger, but he could do nothing about it. The leader of the band (Horace Heidt) finds out who Stewart was, but he does not give him away. Instead, they think of a plan: Stewart should go to his uncle's home, and induce him to go away on a vacation. In that way Stewart could take charge of the radio program sponsored by Winninger, and so put the band on the air. Things work out as they had planned, except that Miss Goddard finds out about Stewart. In anger, she makes a statement over the air that Winninger would give away \$1,000 each week to some lucky person. Stewart naturally has to go through with the offer; but no one knows how to tackle it. At the last moment, the idea of choosing a telephone number and calling the lucky party dawns on Stewart, and the program goes over strong. Winninger returns and is irate at first; but the program's success cheers him, and everything is settled. He and Miss Gordon become friends, and Stewart and Miss Goddard are united.

Andrew Bennison, Monte Brice, and Harry Tugend wrote the story, and Walter DeLeon, the screen play; George Marshall directed it, and James Roosevelt produced it. In the cast are Frank Melton, Jed Prouty, Dick Hogan, James Burke, Charles Arnt, Aldrich Bowker, and others. Suitability, Class A.

**"A Shot in the Dark" with
William Lundigan, Nan Wynn
and Ricardo Cortez**

(Warner Bros., April 5; time, 57 min.)

A typical program melodrama, suitable for theatres that cater to the followers of gangster-action pictures. There's nothing new in the story; but, since it moves at a pretty fast pace, the fans probably will not complain. And, since the murderer's identity is not disclosed until the end, it may add to their interest, even though his identity is quite obvious. Nan Wynn sings a few popular songs quite well:—

William Lundigan, a reporter, and Regis Toomey, a detective, are both guests at the night club owned by Ricardo Cortez on the night that he was giving a farewell dinner to his employees. He tells them he was selling out all his business interests to a friend (Theodore Von Eltz), because he wanted to settle down in a legitimate business and marry Maris Wrixon. He incurs the enmity of the racketeers, who had offered him even more for his holdings, for he had refused to sell to them. Von Eltz is killed on the night of his arrival. Toomey begs Cortez not to try to take the law in his own hands. A former sweetheart of Cortez', whom he suspected of having committed the murder, is killed, and Cortez insists that he killed her. Lundigan and Toomey, working together on the case, arrive at a solution. They prove that Miss Wrixon had been married to Von Eltz and had killed him so as not to spoil her chances with Cortez; that the man (Don Douglas) she passed off as her brother was really her lover; that she had killed the girl who had suspected what was going on and that Cortez, believing that Miss Wrixon had committed the murder in self defense, had tried to shield her. With the case finished, Toomey and Lundigan rush back to the night club to see Miss Wynn, whom they both loved; to their surprise they find that she was out with some one else.

Frederick Nebel wrote the story, and M. Coates Webster, the screen play; William McGann directed it, and William Jacobs produced it. In the cast are Lucia Carroll, Noel Madison, John Gallaudet, and others.

Not for children. Class B.

**"The Devil and Miss Jones" with
Jean Arthur, Robert Cummings,
Charles Coburn and Spring Byington**

(RKO, April 11; running time, 92 min.)

Very good! First and foremost in the picture's favor are the excellent performances and intelligent direction. The story itself is not novel, but it has been developed in so amusing a fashion that it holds one's interest throughout. It is a delightful combination of comedy, romance, and human interest; and it centers around agreeable characters. The settings, designed by William Cameron Menzies, are exceptionally good, and add to the entertainment values:—

Millionaire Charles Coburn, who prided himself on the fact that for twenty years his picture had not appeared in a newspaper, is agitated when he learns that he had been hung in effigy outside a department store he did not even know he owned. He is determined to find out who were the labor agitators. Displeased with the choice of private detective engaged to investigate the matter, Coburn decides to undertake the job himself. Since no one knew who he was, he uses the detective's name, and is assigned to the shoe department. He immediately takes a violent dislike to the section manager (Edmund Gwenn), who ruled with an iron hand. Jean Arthur, who worked in the same department, believing that Coburn was penniless, gives him money for lunch. She brings him together with Spring Byington, who worked in the same department. Since Coburn had made up a story about his past—about the cruelty of the firms he had worked for—Miss Arthur takes him to a labor meeting run by Robert Cummings, her sweetheart, who had been discharged from the store. Coburn is held up as an example of the cruelty of employers. Coburn grows fond of his new friends; he has a wonderful time with them on a jaunt to Coney Island, where he eats everything without ill effects. Miss Arthur is shocked when she accidentally learns that Coburn was a "detective"; but he shows his loyalty by siding with the workers. Miss Arthur inspires the workers to walk out. Coburn gets Miss Arthur, Miss Byington, and Cummings to his home, pretending that he had arranged a meeting with the owner. When they find out who Coburn was, all three faint. But everything ends happily—Coburn puts in the reforms the workers wanted, re-engages Cummings, thereby making it possible for him to marry Miss Arthur, and himself marries Miss Byington.

Norman Krasna wrote the original screen play. Sam Wood directed it, and Frank Ross produced it. S. Z. Sakall, William Demarest, Walter Kingsford, Montagu Love, and Richard Carle are in the cast. (Class A.)

**"Shadows on the Stairs" with
Frieda Inescort and Paul Cavanagh**

(First National, March 1; time, 63 min.)

A minor program melodrama. The only novel touch about it is in the end, where it is disclosed that what had preceded was just a play that the author had been reading to some friends. It lacks real excitement and a coherent plot; for that reason discriminating audiences will find it tiresome, and even the most ardent followers of murder mystery melodramas may find it but mildly entertaining. The romance is unimportant:—

Frieda Inescort and her husband (Miles Mander) run a boarding house; they, their daughter (Heather Angel), four boarders and a maid live there. It comes to light that Miss Inescort and Paul Cavanagh, one of the boarders, had been intimate for some time. Miss Inescort was nervous and worried over the mysterious work that Cavanagh was doing; he refused to confide in her, but assured her that everything would be satisfactory. Miss Angel and Bruce Lester, an impoverished playwright-boarder, had fallen in love with each other. Lester tells her that something strange was going on in the house. Involved in the scheme with Cavanagh was Turhan Bey, another boarder. Cavanagh and the housemaid (Phyllis Barry) are murdered. It becomes known that the murders had been committed by Mander, who had become jealous of Cavanagh; he had not meant to kill Miss Barry, but she had been in his way. The police discover that Bey was buying ammunition for a revolt in his country.

At that point, Lester is seen finishing reading the play to the occupants of the boarding house, who are amused that their names had been used for such unpleasant characters. Lester then confesses to Miss Angel that he was a famous playwright who had lived at the boarding house to get local color. They are united.

Frank Vosper wrote the story, and Anthony Coldeway, the screen play; D. Ross Lederman directed it. In the cast are Lumsden Hare, Charles Irwin and others.

Not for children. Class B.

cause experience has taught that, if they should be left alone, they might demoralize themselves out of business. This being the case, the burden should be on them to finance Breen's department. The burden should not be spread to those who are in no way responsible for the conditions that have brought the Seal into being, and who would be quite content and would keep out of trouble if the Production Code Administration did not exist at all.

"We may have been coerced into paying the charges of that organization up to the present time, but we do not intend to be forced into paying any increased charges without doing something to put an end to the whole system."

(To be continued next week)

HERE AND THERE

RECENTLY THE NEW YORK newspapers stated that about fifteen Broadway play producers have decided, beginning the coming fall, to charge to high school students, at matinee performances, only twenty-five cents instead of the regular price of admission.

What has impelled these producers to establish a low-rate admission price is their desire to develop theatre-goers.

It was just such a motive that had prompted Mr. Earle Brothers, of Boulder City, Nevada, to suggest that the exhibitor leaders employ their efforts towards eliminating the tax from cut-rate student tickets.

It seems as if the Brothers idea, which had impressed theatre owners when it was discussed in these columns last year, has died down, and HARRISON'S REPORTS takes this opportunity of urging them to take the necessary steps to the end that cut-rate tickets for school children and C.C.C. Camp boys be exempted from taxation.

* * *

FRED H. STROM, Executive Secretary of Allied Theatre Owners of the Northwest, writes me that the Minnesota law deals only with two sections of the Consent Decree—compulsory trade-showing, and selling in blocks of five. It was an answer to an editorial, "Is the Consent Decree Worth It?" which appeared in the May 29 issue.

It will serve no good purpose if I were to dwell on the subject again, but I am going to ask Mr. Strom, and all those exhibitors for whom he is acting, one question: Suppose the producers, after the law is passed, withdrew their exchanges from the state of Minnesota, and transferred them to a state nearby. How is Mr. Strom going to enforce the law?

The transferring of the exchanges is not an improbability; already some distributors have so threatened, according to the March 10 issue of The Film Daily. And if this should happen, the cost to the exhibitors should be enormous.

* * *

ACCORDING TO THE APRIL SEVEN issue of Motion Picture Herald, out of fourteen "Some Run" cases so far submitted to arbitration, three of them were settled (all by MGM) out of court, two have been granted, one dismissed and appealed to the National Board, and on one the board was split with the exhibitor winning two points.

It is an encouraging record.

* * *

ACCORDING TO WEEKLY VARIETY, United Artists, Universal, and Columbia are preparing to heed the decisions of the arbitration boards in the matter of clearance.

As stated in HARRISON'S REPORTS, when the Consent Decree provisions went into effect the three non-consenting companies would find themselves confronted with problems that would compel them to heed the spirit of the Decree. We are living in an interdependent world and these three companies certainly can not conduct business as if they were all alone.

As time goes on they will be confronted with the necessity of even altering their sales policies in the matter of selling the entire product in the beginning of the season: when the exhibitors find that they can buy from the Big Five as many groups-of-five as they want and even reject certain pictures from each group, Columbia, Universal and United Artists will be compelled to give the exhibitors similar deals.

Despite the squawks from many exhibitor organization centers, this paper believes that, when the new selling system has been given a fair test, it will prove so beneficial that every objector will want to climb on the band wagon.

AT THE TIME THIS PAPER reviewed Warner's "Meet John Doe," the ending showed Edward Arnold, the fascist-minded industrialist, expressing remorse for his actions and promising to print in his paper a confession.

This ending has now been changed. It shows Gary Cooper walking away from the edge of the roof, with Miss Stanwyck in his arms. Nothing is said by Arnold.

* * *

THE METRO-GOLDWYN-MAYER organization has stuck its chests out because of the fact that the Book of the Month Club has endorsed its short, "Happiest Man On Earth," a picturization of Albert Maltz's short story which in 1938 won the O. Henry Memorial Award.

What has made the MGM officials feel chesty is the fact that this is the first time that the Book of the Month Club has endorsed a film subject of any kind.

There is no doubt in the writer's mind that, when the Consent Decree becomes the settled guide of conduct in the motion picture industry, more and more shorts will be produced with short stories of well-known authors as the foundation, for under the new selling system the cheap feature will have a tendency to disappear, its place to be taken by better quality of shorts. It has been the double-feature that has retarded the improvement of the shorts.

Let us hope that the example set by MGM, of making short subjects out of short stories of well-known authors, will be emulated by other companies.

PICTURES NOW IN PRODUCTION

Columbia

"HANDS ACROSS THE ROCKIES," with Bill Elliott, Dub Taylor. Western.

Monogram

"REDHEAD," with June Lang, Johnny Downs, Eric Blore, and Harry Burns. This will probably be a romantic comedy with music. Pretty good possibilities.

"KING OF THE ZOMBIES," with John Archer, Mantan Moreland, Joan Woodbury, Dick Purcell. Fair program possibilities.

Paramount

"THE GREAT MAN'S LADY," appraised in the March 8 issue under the title "Pioneer Woman."

"BUY ME THAT TOWN," with Lloyd Nolan, Albert Dekker, Constance Moore, Sheldon Leonard. Good program possibilities.

"ALOMA OF THE SOUTH SEAS," with Dorothy Lamour, Jon Hall, Lynne Overman, Philip Reed, to be produced in technicolor. Wherever Dorothy Lamour's "sarong" pictures have gone over before, there is no reason why this one, too, should not do well.

Republic

"SHERIFF OF TOMBSTONE," with Roy Rogers, George Hayes. Western.

"THE GAY VAGABOND," with Roscoe Karns, Ruth Donnelly, Ernest Truex, Bernardine Hayes. Program entertainment.

RKO

"PARACHUTE BATTALION," with Robert Preston, Nancy Kelly, Edmond O'Brien, Harry Carey, Buddy Ebsen, Patric Knowles. A fairly good cast, and similar box-office possibilities.

Twentieth Century-Fox

"MAN WITH THE SHOVEL," with George Montgomery, Osa Massen, J. Carrol Naish. Program entertainment.

Universal

"HELLO, SUCKER," with Hugh Herbert, Peggy Moran, Tom Brown. Program.

"MEN OF THE TIMBERLANDS," with Richard Arlen and Andy Devine. Program.

Warner-First National

"MANPOWER," with Edward G. Robinson, Marlene Dietrich, George Raft, Alan Hale, Frank McHugh. Very good cast, with similar box-office possibilities.

"BAD MEN OF MISSOURI," with Dennis Morgan, Wayne Morris, Jane Wyman. Good program possibilities.

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Has the Industry Further Use of the Hays Seal?—No. 3

In last week's issue, the second article of this series concluded with the statement, made by a group of independent producers, to the effect that they did not intend to pay the increased charges of Will Hays' Production Code Administration, "without doing something to put an end to the whole system."

One producer has already started something: early this year, Criterion Pictures Corporation filed suit for \$1,500,000 damages in the U. S. District Court of California against the Hays Association and the Production Code Administration, charging monopoly in restraint of trade and violation of the Sherman and Clayton anti-trust laws. The suit is founded upon the claim that, in 1937, the defendants refused to issue a Seal to plaintiffs' feature "Damaged Goods," whereas they granted a Seal to the Warner picture that dealt with the same subject, "Dr. Ehrlich's Magic Bullet."

For the present, this paper is not concerned with the relative merits of the two pictures in question; nor with any comparison, either of their subject matter, or of the moral tone of their treatment. At this time little importance need be attached to the reasons for the granting of a Seal to one picture and for the refusal of it to the other, for these are all matters for the court to determine; what I am concerned with is the broader, more comprehensive issue—the power of the Hays Association to impose a death-sentence upon an independent producer's picture, a sentence from which there is no appeal.

When a man has spent his time, his efforts and his money in producing a motion picture, he should have the right to license it for exhibition throughout the land, free from restraint of any kind, except such restraint as may be exerted by duly constituted governmental authority when, in the exercise of its police powers, it deems the picture harmful to the health, welfare or morals of its citizens. And even then, if this restraint should, in his opinion, be arbitrary or unreasonable, the producer should have the right of appeal to the courts. He certainly should not be governed by the decision of his competitors.

Notwithstanding that this paper, as said, takes no sides in the suit between Criterion Pictures Corporation and the Hays Association, it is struck with an inescapable observation: any system that would put a person in a position to even assert the claim made by the plaintiff in this suit is unwholesome and unsound.

Last month the Hays Association sent to producers a letter, reading in part as follows:

"In recent months we have noted a marked tendency to inject into motion pictures shots of low-cut dresses and costumes, which expose women's breasts, as well as 'sweater shots'—shots in which the breasts of women are clearly outlined and emphasized.

"All such shots are in direct violation of the provision of the Production Code, which states clearly that 'the more intimate parts of the human body . . . the breasts of women' . . . must be *fully covered at all times*; that these should not be covered with transparent or translucent material, and they should not be clearly and unmistakably outlined by the garment."

Then followed a warning that, "in the future," any shots that violate this provision of the Code will be rejected.

This paper does not wish to debate with either Joe Breen or the Hays Association the extent to which women's breasts may, with decency, be exposed, and the manner in which they may be shown, in pictures. What it wishes to emphasize is its belief that neither Breen nor the Hays Association should have the right to determine these questions for a non-member of that Association.

In effect, the aforementioned letter says that, in recent months, there have been injected into motion pictures shots that expose women's breasts, and that such shots are in direct violation of the Production Code. The most recent example of the condition complained against is the Paramount picture, "I Wanted Wings." The Legion of Decency mentioned this condition when it placed the picture in its "B" list, and the press and many motion picture reviewers commented about it in their reviews. One of these reviewers went so far as to become facetious about it. If the exposure of women's breasts is a violation of the Code, then this picture should not have been given a Seal until every objectionable shot had been removed, for seldom does Veronica Lake appear in a scene where her breasts are draped in accordance with the requirements of the Code. Yet the picture has a Purity Seal.

I mention this picture, not as the most flagrant offender, but as the latest offender. There have been many others, as Joe Breen himself admits. None of them, however, has been denied the Purity Seal. The Hays Association did not tell these member-producers that they must re-shoot the pictures, or at least delete the objectionable shots, before granting them the Seal. Oh, no! The Hays Association was dealing with its members—with those who furnish the money for its maintenance. And so, instead of banning the pictures, it merely issued a warning about future productions.

In the case of "Damaged Goods," assuming that its subject matter is in violation of the Production Code, the Hays Association did not give it a Seal and issue a warning about future productions; it merely pointed to the provision of the Production Code, which it claimed that it violated, and said, "Sorry, no Seal." But then, the producer of "Damaged Goods" was only an independent—not a contributing member of the Hays Association.

The New York Times of Sunday, February 16, 1936, carried a statement given out by Mr. Sinclair Lewis, the famous novelist, informing the public that Will H. Hays had banned the production of his novel, "It Can't Happen Here." On the surface, the reason given was that the book was anti-fascist, and that the production of a picture founded on this book might offend the German and Italian governments. But Mr. Lewis' statement contained also the following:

"Mr. Howard [The late Sidney Howard, the famous playwright, who had been engaged by Metro to write the screen play for Mr. Lewis' book], further reports

(Continued on last page)

"Citizen Kane" with Orson Welles*(RKO, Rel. date not set; time, 120 min.)*

This is a great picture, any way one looks at it. And it brings to the motion picture industry an exciting new personality—Orson Welles, a man whose talents both as actor and director will be acclaimed by adult audiences far and wide. What amazes one is that, in his first picture, Welles shows a keener understanding of motion picture technique than many old-timers; courage, in that he has avoided anything that smacks of routine picture-making; and ingenuity in the method of presenting his story. People will talk about the unusual photography, about Welles' dramatic method of using shadows and lighting effects. It may not be what one terms "mass" entertainment, since the Mercury Theatre players who appear in the leading roles with Welles are completely unknown to motion picture audiences, and the picture itself is extremely intelligent fare. Yet the publicity that both the picture and Welles have received has created so great an interest amongst the public that its box-office success is undoubtedly assured:—

Kane (Welles), aged millionaire, dies alone in the palace he had built to house the many pieces of art he had acquired. A newsreel company official, curious as to what was behind the word "rosebud" uttered by Kane just before he had died, sends one of his men to try to dig out facts about Kane's past that would shed some light on the matter. From the various persons interviewed by this investigator, the story of Kane's life unfolds—his acquisition by inheritance of a small newspaper, which he and two friends undertake to develop; his gradual rise to fame, acquisition of more newspapers, and his entry into public life. But he enjoyed his power too much, and people feared him. His marriage ended unhappily, after he had become involved in a scandal with Susan Alexander (Dorothy Comingore), a singer. Later he married her, and insisted that she become a professional singer. Since her voice was such that no opera company would have her, Kane built an opera house for her. Despite his power and wealth, he could do nothing about the poor reviews she received. She later gave up singing, and retired with Kane to the palace he had built. The secluded life wore on Susan's nerves and she left him. Lonesome, without friends, Kane died in his palace. Yet no one could give an explanation as to the word "rosebud." At the end, as many things belonging to Kane were burned, a child's sled bearing the word "rosebud" is thrown into the furnace, without anyone realizing that that was the answer to the riddle.

Herman J. Mankiewicz and Orson Welles wrote the original screen play, and Mr. Welles directed and produced it. In the cast are Joseph Cotten, Everett Sloane, Ray Collins, George Coulouris, and others.

Although not for children, it is Class A for adults.

"Power Dive" with Richard Arlen and Jean Parker*(Paramount, April 25; time, 68 min.)*

A fair program aviation melodrama. Neither the story nor the aviation scenes are particularly novel; and there are only two really thrilling situations. The one shows a crackup; and the other, a test flight in which the hero, after completing a power dive, finds that the controls had jammed. These latter scenes hold one in pretty tense suspense; but at the same time they are nerve-racking. There is a pleasant but routine romance:—

Richard Arlen, a daring pilot, cracks up in his first attempt to establish a new transcontinental speed record. His employer and old friend (Roger Pryor) promises to build a new and better plane for Arlen's next attempt. Arlen, who had financed his brother's training as an aeronautical engineer, is shocked when his brother (Don Castle) arrives by plane, which he had flown himself. Arlen had insisted that Castle

keep away from flying; and so he sees to it that he is put to work designing planes. Jean Parker, mistaking Castle for Arlen, speaks to him about a new plane her father had designed; he lets her go on thinking that he was Arlen. But when Arlen meets her, the deception is uncovered; she takes it good-naturedly. Arlen induces Pryor to manufacture the plane, with Castle supervising the job. Miss Parker and Castle fall in love; so when Arlen proposes she naturally turns him down and tells him why. Arlen, about to set out on his second attempt to break the transcontinental speed record, kisses Miss Parker. Castle, misunderstanding, quarrels with Arlen and starts a fight. On the day of the test flight of Miss Parker's father's plane for U. S. Army officials, Arlen is surprised to find that Castle was to accompany him, to make flight recordings. Everything works perfectly; just when Arlen was ready to land, the controls jam. Forcing Castle to bail out, Arlen cuts the control cables, managing the controls by hand. His hands are cut badly but he brings the plane down safely. The army accepts the plane; and Castle and Miss Parker are united.

Paul Franklin wrote the story, and Maxwell Shane and Edward Churchill, the screen play; James Hogan directed it, and William C. Thomas produced it. In the cast are Helen Mack, Cliff Edwards, Billy Lee, and Louis Jean Heydt.

Suitability, Class A.

"Strange Alibi" with Arthur Kennedy and Joan Perry*(First National, April 19; time, 63 min.)*

Action fans should enjoy this program melodrama. The plot is not novel—as a matter of fact it is routine; yet one's attention is held fairly well because of the sympathy one feels for the hero, who innocently had become involved in a murder charge. There is plentiful gangster variety action, a few thrills, (particularly in the closing scenes), and a formula romance. The direction and performances are adequate:—

Arthur Kennedy, a detective on the police force, quarrels with his chief (Jonathan Hale) and resigns from the force. Unknown to everyone, Kennedy and Hale had planned the argument so as to make it appear as if Kennedy was angry with the police force. In this way he is able to join a gambling syndicate for the purpose of finding out the identity of the leader. To his amazement, he learns that the two men at the head were none other than a police Captain (Cliff Clark) and a lieutenant-detective (Stanley Andrews). Clark is satisfied that Kennedy had gone over to the side of crime, but Andrews is a little suspicious. He follows Kennedy to a boarding house, and, when he finds him in conference with Hale, Andrews kills Hale, knocks out Kennedy, and puts the gun in his hands. Kennedy is arrested and, since his only witness, a criminal, had run away, he is sentenced to life imprisonment. His sweetheart (Joan Perry) promises to do all she can to help him. Kennedy goes through torture with the other prisoners. He hears from a friend (Florence Bates), owner of a waterfront cafe, that the criminal who could testify for him had returned. Kennedy escapes and goes to the cafe; but by the time he arrives the witness was dead. Kennedy manages to reach the governor. Through a ruse, he exposes Clark and Andrews to the satisfaction of the governor. His pardon granted, Kennedy is reinstated on the police force, and marries Miss Perry.

Leslie T. White wrote the story, and Kenneth Gamet, the screen play; D. Ross Lederman directed it, and William Jacobs produced it. In the cast are John Ridgely, Howard da Silva, Wade Boteler, Ben Welden, and others.

Not for children. Class B.

**"Sis Hopkins" with Judy Canova,
Bob Crosby and Charles Butterworth**

(*Republic, April 1; time, 97 min.*)

Those who like Judy Canova and her brand of comedy should enjoy this picture, for she appears throughout, singing, dancing, and clowning; and she has been given a good supporting cast. Moreover, the production values are good, and the picture closes with one of those typical lavish musical numbers. The routine plot and trite dialogue are, however, a drawback, so far as class audiences are concerned; but for the masses there is enough entertainment value in the comedy and music to satisfy their demands. (A picture called "Sis Hopkins" was released in 1919; but the only resemblance this picture bears to the old picture is in the title—the story has been altered completely):—

Charles Butterworth, retired millionaire plumber, invites his country niece (Miss Canova) to his home. This annoys both his wife (Katharine Alexander) and his daughter (Susan Hayward), who had social aspirations, for Miss Canova's appearance and actions seemed silly to their friends and embarrassing to them. Following Miss Alexander's demands that he send Miss Canova away, Butterworth decides to send her to the same college attended by Miss Hayward. This makes matters even worse; first, Miss Hayward's classmates tease her about her cousin. Then, socially prominent Bob Crosby, leader of the school band and director of the yearly play, tells Miss Hayward that Miss Canova would replace her in the cast. Miss Hayward sends for her parents, and thinks of a way of getting Miss Canova out of the school. She leads her to believe that she would be taken into her sorority, but that first she would have to perform at a burlesque house as part of her initiation. Miss Hayward then calls the police to raid the place. Just as the police arrive, she rips off Miss Canova's dress; Miss Canova is arrested, but later released. The girls who had joined in the trick regret their actions. Miss Canova gets into further trouble when she is accused of having tried to steal Miss Alexander's mink coat. She refuses to give an explanation, knowing it would involve her uncle, who had loaned the coat to a chorus girl, who had later given it to Miss Canova to return to him. Butterworth finally confesses; Miss Canova is cleared and is able to appear in the show; she is a hit.

F. McGrew Willis wrote the story, and Jack Townley, Milt Gross, and Edward Eliscu, the screen play; Joseph Santley directed it, and Robert North produced it. In the cast are Jerry Colonna, Elvia Allman, Carol Adams, and others.

Suitability, Class A.

**"Scotland Yard" with Nancy Kelly,
Edmund Gwenn and John Loder**

(*20th Century-Fox, April 4; time, 65 min.*)

A pretty good program melodrama. Although the plot is highly improbable, it is exciting enough to hold the interest of an average audience pretty well. The action is fast-moving, and the developments toward the end, involving a gang of foreign agents, keep one in suspense. The settings are realistic. This picture was produced in 1930, with Edmund Lowe as the star; a few changes have been made in the plot, and the background is now that of present-day London:—

While escaping from Edmund Gwenn, a Scotland Yard Inspector, Henry Wilcoxon, notorious bank robber, stops at the home of a titled millionaire banker (John Loder). He overhears Loder taunting his young wife (Nancy Kelly) with the fact that she was happy to see him go to war. Wilcoxon, at the point of a gun, orders them to turn over the keys to their car; before he leaves he takes from Miss Kelly a diamond locket containing her picture and that of Loder's. Gwenn catches up with Wilcoxon, but again he makes a spec-

tacular escape and, in order to avoid Gwenn, joins the Army, where he displays courage. Wilcoxon suffers severe face injuries. The plastic surgeon, assuming that the face in the locket was that of his patient, performs an operation; Wilcoxon is amazed to find that he had acquired Loder's face. Naturally everyone at the hospital believes him to be Loder; even Miss Kelly, who had arrived to take her "husband" home, believes him to be Loder. The criminal (now played by Loder) decides to keep up the deception, his purpose being to enter the bank and take all the money for himself that he wanted. Miss Kelly is thrilled at the change in her "husband"; they fall in love. A gang of foreign agents, knowing that the real banker was a prisoner in Germany, confront the deceiver and threaten him with exposure unless he turned over to them all the bank assets. In the meantime, Gwenn, suspicious all the time, discovers the truth; he shows the locket he obtained from the hospital to Miss Kelly. She realizes then that she had been living with the criminal. Loder outwits the spies, causing their arrest and thus saving the money. Gwenn tells him that the war record had cleared up his criminal record, and that he was free to go back in the army again. Miss Kelly urges him to go.

The plot was adapted from the play by Denison Clift; Samuel G. Engel and John Balderston wrote the screen play; Norman Foster directed it, and Sol M. Wurtzel produced it. In the cast are Melville Cooper, Gilbert Emery, and others.

Not for children. Class B.

**"Repent At Leisure" with Wendy Barrie
and Kent Taylor**

(*RKO, April 4; time, 66 min.*)

This romantic comedy is a fair program entertainment. The settings, as well as the performances, are adequate. The story is routine; except for one or two situations, it develops just as one expects. It should, however, please the family trade, since it has comedy, human interest, and a pleasant romance:—

On the day that she was to marry a fortune-hunting Count, Wendy Barrie, with the consent of her millionaire father (George Barbier), runs away. Still dressed in her wedding gown, she boards a bus and is seated next to Kent Taylor, who, it develops, worked in her father's department store. He pays her fare; they take a liking to each other and arrange to meet for dinner that evening; she does not tell him who she really was. Thinking that she was penniless, he permits her to live in his apartment while he sleeps at a friend's home. When Taylor learns that all single men were going to be discharged from the store, he informs the manager that he had been married for over a year. He tells Miss Barrie what he had done, and, since she had fallen in love with him, she agrees to marry him. On her first meeting with the manager, she pretends that she and Taylor have a baby. Then they are in real trouble and have to adopt a baby. In the meantime, Miss Barrie, unknown to Taylor, tells her father about him; to Taylor's surprise he receives promotions until he is general manager. In time everyone in the store, except Taylor himself, knows that he was married to the owner's daughter. Finally Taylor learns the truth, and is so enraged that he leaves Miss Barrie, as well as his position; he goes to work for a competitor. He makes competition so keen, that Barbier is compelled to ask for a merger. But the baby finally brings Miss Barrie and Taylor together again. And the combined stores look forward to good business, without any quarrels.

James Gow and Arnaud D'Usseau wrote the story, and Jerry Cady, the screen play; Frank Woodruff directed it, and Cliff Reid produced it. In the cast are Rafael Storm, Nella Walker, Thurston Hall, and others.

Suitability, Class A.

that Mr. Hays told the producers that he didn't know which way the next elections might go, and that he certainly didn't intend to offend the Republicans."

You thus see that, by means of the Seal, the picture producers' political beliefs, as they may sometimes creep into the films, are subjected by the Hays Association to censorship.

Now they have gone one step farther: In the New York Times of Sunday, March 30, 1941, Mr. Thomas M. Pryor, in his column on current film events, reports that Mr. Addison Durland has been appointed to the staff of the Production Code Administration as a specialist in Latin-American affairs. "Mr. Durland's job," writes Mr. Pryor, "will be to police all scripts dealing with South America. He will begin his new duties on April 14. Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., officially designated Mr. Durland's appointment as 'another step in the motion picture industry's cooperation in current efforts to promote hemispheric solidarity'."

No one will question the praiseworthiness of a co-operative effort to promote hemispheric solidarity. But should such effort be allowed to become the means of giving an unwarranted power to one group over another in this country? And that is exactly what may happen through the appointment of Mr. Durland, for it is not inconceivable that, in view of the history of the Hays Seal, the picture of an independent may be denied the Seal and thus be barred from the affiliated-circuit theatres; that is, from most of the first run houses in the United States, if it should conflict with Mr. Durland's ideas of what will promote hemispheric solidarity and what will not.

Thus it is that the Hays Association has accumulated enormous power and is able to exercise it over, not only those who willingly submit to it, but also those who object to it strenuously.

The United States Supreme Court has made some pointed comments about a similar condition in the ladies' garment and millinery industries. These will be discussed in next week's issue.

(To be continued next week.)

HERE AND THERE

"CITIZEN KANE," the Orson Welles-RKO picture that has created so much controversy between William Randolph Hearst and the motion picture industry in general and RKO in particular, will at last be released. Thus the public, the interest of which has been aroused to high pitch, will have a chance to judge for itself whether there is anything to the claimed resemblance between the story of the hero in the picture and the life of Mr. Hearst, and if there is, whether any reflection is cast upon him.

Even if there should be any such resemblance, it is the opinion of this paper that Mr. Hearst should have been flattered by the characterization instead of being incensed, for in most of the picture the hero is a sympathetic, and in the remainder he is a forceful, character, no different from other successful business men, hard-boiled somewhat, and selfish sometimes. But the early characterization leaves so deep an impression that his later selfishness is impotent to erase the kindly feeling one conceives for him in the beginning.

As to the artistic merit of the picture itself, it is the opinion of this writer that it is going to set standards that other directors-producers will have to follow. I have been told by a reliable authority that one of Hollywood's outstanding directors has expressed himself as follows, not in the words recorded here, but in the spirit: "Here is a fellow who has never produced a picture, yet has made a monkey out of us all."

The story is simple—nothing extraordinary about it; but the direction is superb. The acting, particularly that of Mr. Welles, who impersonates Kane, the publisher; the lights and the shadows in the photography, which make the picture a living, breathing thing; the camera

angles—all combine to make "Citizen Kane" an outstanding piece of art.

As to its box-office possibilities, I would say that, the interest that has been created among the public, picture-going and not, as a result of threats of reprisals against picture people if this picture should be released, combined with the picture's artistic merit, should help it gather more money at the box-office than any other picture that has ever been released with the exception of "Gone With the Wind." Though it will show its biggest strength in the big cities, the towns should give it as good a reception, because of the publicity.

PICTURES NOW IN PRODUCTION

Columbia

"BETTY CO-ED," with Ruby Keeler, Harriett Hilliard, Ozzie Nelson and orchestra, and Gordon Oliver. With the players mentioned, this will probably be a musical show with romance. The players are well known, and so the picture has pretty good box-office possibilities.

"OBITUARY," with Frank Craven, Eileen O'Hearn, Roger Pryor. Program.

"PRISONER ON DEVIL'S ISLAND," with Sally Eilers, Donald Woods, Eduardo Ciannelli, Victor Kilian. Pretty good cast for program entertainment.

"ONE WAY STREET," with Anita Louise, Russell Hayden, Noah Beery, Jr., Dick Purcell. Pretty good program possibilities.

"BLONDIE IN SOCIETY," with Penny Singleton, Arthur Lake, Larry Simms, Daisy. Exhibitors should be guided by the box-office performances of the other "Blondie" pictures.

Monogram

"THE PIONEERS," with Tex Ritter. Western.

Paramount

"THE PARSON OF PANAMINT," with Charlie Ruggles, Ellen Drew, Philip Terry, Joseph Schildkraut, Porter Hall, Janet Beecher. It was made in 1916 with Dustin Farnum; that version was a fairly good program picture.

"WORLD PREMIERE," with John Barrymore, Frances Farmer, Ricardo Cortez, Don Castle, Virginia Dale. No facts are known about the story; but, judging by the players, this should be a pretty good entertainment.

"NOTHING BUT THE TRUTH," with Bob Hope, Paulette Goddard, Edward Arnold, Helen Vinson, Leif Erikson, Willie Best. Very good as to cast and box-office possibilities.

"HENRY FOR PRESIDENT," with Jimmy Lydon, Charlie Smith, June Preisser. This will be the next one in the "Henry Aldrich" series, but with a new cast. Program.

Republic

"THUNDER OVER THE OZARKS," with the Weaver Brothers and Elviry, John Archer, Kane Richmond, Loretta Weaver. Wherever the Weaver Brothers and Elviry are popular and their pictures have met with success, this, too, should duplicate the box-office performances of the other pictures.

"ANGELS WITH BROKEN WINGS," with Binnie Barnes, Edward Norris, Gilbert Roland, Jane Frazee, Billy Gilbert. Good cast with good box-office possibilities.

RKO

"DEVIL AND DANIEL WEBSTER," appraised in the April 5 issue as "A Certain Mr. Scratch."

Universal

"TOO MANY BLONDES," with Rudy Vallee, Helen Parrish, Lon Chaney, Jr., Eddie Quillan, Jerome Cowan. Good program possibilities.

Warner-First National

"FLIGHT PATROL," with James Stephenson, Ronald Reagan, Olympe Bradna, Regis Toomey. Pretty good cast for a picture with similar box-office possibilities.

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Has the Industry Further Use of the Hays Seal?—No. 4

(Continued from last week)

In the first three articles of this series, I pointed out the enormous control that the Hays Association had acquired over the industry through its power to either grant or deny the Purity Seal to films of its members, as well as to films of independent producers. The purpose of those articles was to show the relationship of the Seal, the Hays Association, the independent producers, and the industry itself, so that I might compare it with a similar relationship in the ladies' garment and millinery industries, as a warning of what we may expect, should the Hays Association persist in retaining the system.

Lest some persons think that these articles exaggerate the control exercised by the Hays Association through the Seal, allow me to quote from a recent report of a select committee to the Temporary National Economic Committee, authorized by Congress to make a complete study and investigation with respect to the concentration of economic power in, and financial control over, production and distribution of goods and services. This report, entitled "The Motion Picture Industry—A Pattern of Control," has the following to say about the Seal:

"The Production Code consists of a rather detailed statement of undesirable scenes or situations or methods of production which the members of the Hays organization have pledged themselves to avoid. Since a simple pledge of this kind is more likely to be honored in the breach rather than the observance, a Production Code Administration has been formed to implement it. The Production Code Administration reviews all completed films submitted by members or non-members. It will review scripts, but does not give prior approval merely from the reading of a script.

"Objectionable material in a photoplay must be removed before the Hays office places its seal of approval on the film. The code has definite teeth, in that the members of the Hays organization have agreed to pay a \$25,000 fine to the organization for the exhibition in any affiliated theatre of any picture which lacks the seal of approval.

"It is evident that refusal of the seal of approval to a first-class independent production would immediately make it a financial failure because it could not be shown in any of the 2,800 theatres controlled by the large companies. It might not even be necessary flatly to refuse the seal of approval. Granting the seal might be made conditional on the deletion of small parts of the film which nevertheless served to destroy the essential appeal of the picture.

"It is true that few complaints have been made by independent producers regarding the activities of the Production Code Administration. But, even granting that the powers of the code administration have in every case been wisely and equitably used, there remains a definite question as to whether such control of the business of potential or prospective competitors can properly be lodged in the hands of an interested industry group. The motion picture industry has over the years consistently opposed governmental censorship of films largely on the grounds that the power of censorship might not be wisely exercised. How much more assurance is there that this power will always be wisely exercised by a non-governmental group?"

Although the affiliated circuits control, as the report indicates, only 2,800 theatres out of approximately 17,000 theatres in operation, one must bear in mind that these represent, according to the same report, "more than 80 percent of all metropolitan first-run theatres," from which is derived the greater portion of all film rentals.

Let us now discuss what happened in the dress and millinery industries.

Since the conditions in the two industries were the same, except that one had organized the Fashion Originators

Guild of America, and the other the Millinery Creators Guild, to fight piracy of styles in dresses and millinery, respectively, and since the latter was condemned by the United States Supreme Court in a decision based upon its ruling that the former was operating illegally, it will suffice to consider only the dress industry.

For a long time the owners of fashion designs of expensive dresses complained that these fashions were pirated and copied extensively by manufacturers of inexpensive garments. To stop this practice, there was organized a Guild, with a membership of designers, manufacturers, distributors and retailers of dresses, as well as makers, converters or dyers of the textiles from which the garments are made. Their program was outlined on the theory that the unauthorized copying of fashion designs constitutes an unfair trade practice. Under this theory, they decided to penalize any retailer who should sell a copied-design dress. The penalty was a refusal by all members of the Guild to sell merchandise to the guilty retailer.

Since it was almost impossible for a retailer to operate profitably unless he could buy from Guild members, it became a simple enough matter to compel the retailers to join the organization, forcing them to abide by its regulations. Moreover, since independent manufacturers had to have textiles from Guild members, it was equally simple to compel these manufacturers to do likewise.

Those who have read the first three articles of this series will, no doubt, find a familiar theme in the outline of conditions in the dress industry. The Guild has all the markings of the Hays Production Code Administration, even though it could not very well put a seal on each garment. The penalty, too, was different: the offender was not fined \$25,000.00; he was boycotted.

But somebody reported the condition to the Federal Trade Commission, and an investigation followed. At the hearing, the Guild asserted that its intention was to protect the industry from unfair competition, from piracy of valuable rights inherent in fashion designs—a motive as noble as the purpose of the Hays Association in its desire to protect the motion picture industry from salacious films. Unimpressed by the lofty ideals of the Guild, the Federal Trade Commission decided that the group had prevented sales in interstate commerce, lessened competition, and tended "to create in themselves a monopoly." Accordingly, it issued an order that the Guild cease and desist from the practices mentioned.

On March 3, of this year, the United States Supreme Court, in a unanimous decision, upheld the action of the Trade Commission. The Court's opinion, written by Mr. Justice Black, contains language that should be of particular interest to the members of the Hays Association, for it may be easily paraphrased to fit the motion picture industry; it is the following:

"Because of these alleged wrongs [the piracy of designs], petitioners [members of the Guild], while continuing to compete with one another in many respects, combined among themselves to combat and, if possible, destroy all competition from the sale of garments which are copies of their original creations.

"They admit that to destroy such competition they have in combination purposely boycotted and declined to sell their products to retailers who follow a policy of selling garments copied by other manufacturers from designs put out by guild members.

"As a result of their efforts approximately 12,000 retailers throughout the country have signed agreements to cooperate with the guild's boycott program, but more than half of these signed the agreements only because con-

(Continued on last page)

"Penny Serenade" with Irene Dunne and Cary Grant

(Columbia, April 24; time, 120 min.)

A deeply stirring drama, interspersed with delightful comedy bits. The story itself is simple; yet it holds one's attention from the beginning to the very end. Credit for this is due to fine direction and superb performances by Irene Dunne and Cary Grant. Although the story is of the "tear-jerker" variety, it is not maudlin. There are scenes that stir one's emotions so strongly that it is difficult for one to hold back one's tears. There is no doubt that the picture will have a powerful appeal for women. And even the men should find it extremely interesting, because of its honesty in the portrayal of the two leading characters, and of the natural way in which the story unfolds. The story is told in flashback, in a somewhat episodic fashion; but this does not diminish one's interest in the outcome:—

Miss Dunne, clerk in a music store, and Grant, a newspaper reporter, meet and fall in love. He arrives at a New Year's Eve party in a jubilant mood, for he had just been notified of his assignment to Japan, with an increase in salary; and since he had to leave that very night he induces Miss Dunne to marry him, promising to send for her within three months. They are finally reunited in Tokyo. Grant had rented a charming house; he is delighted when Miss Dunne tells him she was going to have a baby. He comes home one evening with the good news that he had inherited \$20,000, which, after the payment of debts, would leave him with \$8,000; he had resigned his position and proposed that he and Miss Dunne travel for a time and then settle down in a small American town, where he would publish a newspaper. Suddenly there is an earthquake, their house is left in ruins, and Miss Dunne is injured. Back in San Francisco, at a hospital, Miss Dunne learns that not only had she lost her baby but that she could never have another. Grant tries to cheer her up by informing her that he had bought a newspaper in a small California town, to which they move. They are joined by Grant's faithful friend and assistant (Edgar Buchanan). Miss Dunne is unhappy, until they finally adopt a baby girl. Even though it was a struggle to make ends meet, the child brings joy to them for five years, when the little girl, stricken by a sudden illness, dies. Both Miss Dunne and Grant are so grief-stricken that they drift apart. Eventually Miss Dunne decides to leave him. Before going away, she plays various records, so as to recall the past. Grant enters just as she had finished. They receive a telephone call from the head of the orphanage who had heard of their loss, and offered for adoption a two-year old boy. Suddenly differences are forgotten; they are reconciled and rush to the orphanage for the baby.

Martha Cheavens wrote the story, and Morrie Ryskind, the screen play; George Stevens directed and produced it. In the cast are Beulah Bondi, Ann Doran, Eva Lee Kuney, Leonard Willey, and others.

Suitability, Class A.

"Reaching For the Sun" with Joel McCrea, Ellen Drew and Eddie Bracken

(Paramount, May 2; time, 89 min.)

A fairly entertaining drama with comedy. It may appeal to the masses, for the characters portrayed are average simple folk; and the events in their lives are probably similar to those of many picture-goers. It is not a glamorous picture, insofar as settings or characterizations are concerned; yet it has some human appeal, some fairly pleasant comedy, and the action is fairly fast. The one really thrilling situation comes towards the end, where the hero and the villain are shown engaged in a passionate struggle by means of a crane and a winch they operated at an automobile factory. But this episode is not strong enough to lift the picture above the grade of good program:—

Joel McCrea, a simple-living clam digger of the Mich-

igan north woods, decides to go to Detroit to work in an automobile factory so as to earn enough money to buy an outboard motor, after which he would return to clam-digging. He becomes acquainted with Eddie Bracken, who, too, was waiting on the long line of job-seekers. Through a ruse, McCrea manages to get both himself and Bracken inside the gates of the factory and they obtain jobs. McCrea becomes acquainted with Ellen Drew, waitress at the lunch counter near the factory. There he gets into a fight with a bully (Albert Dekker) in which McCrea knocks Dekker out. McCrea and Bracken become partners in the clam-digging plan; they buy a motor on the installment plan. Eventually McCrea and Miss Drew marry. Bracken becomes a boarder in their home. Miss Drew resents having the motor around, for she did not want to go to the woods to live; she felt McCrea could do better working in the factory. She is more definite in her stand after their child is born. After a layoff at the plant, McCrea is compelled to pawn the motor. He and Bracken are finally reinstated, at better positions, and the first thing they do is to redeem the motor; this so annoys Miss Drew that she leaves with the baby. McCrea and Dekker get into another fight at the factory; Dekker, who operated a giant crane, goes crazy; he manages to overturn McCrea's machine. McCrea is injured. He is rushed to the hospital, where one of his legs is amputated. When Miss Drew rushes to his side, McCrea pretends he does not want her. Later, however, she learns he had merely pretended he did not want her, and she returns to him; they are reconciled. They go to the woods to live. Bracken tries it out for a time, but the place proves too quiet for him, and so he returns to Detroit.

The plot was adapted from the novel "F.O.B. Detroit" by Wessel Smitter; W. L. River wrote the screen play, and William A. Wellman directed and produced it. In the cast are Billy Gilbert, James Burke, Regis Toomey, and others.

Suitability, Class A.

"Knockout" with Arthur Kennedy, Olympe Bradna and Virginia Field

(First National, March 29; running time, 73 min.)

A good program picture of its type. The action keeps one interested fairly well, and a few of the situations may excite some people. It is a prize-fight melodrama, with the usual hokum of misunderstandings between husband and wife as a result of a third woman, and of efforts on the part of the villain to put obstacles in the path of the hero. The picture has been produced on a somewhat larger scale than the average program picture. The one trouble with Arthur Kennedy is that he does not look like a tough prize fighter:—

Arthur Kennedy, a prize fighter, wants to quit the ring so as to please his wife, Olympe Bradna. He had obtained employment at a health farm, catering to millionaires. But Anthony Quinn, his manager, seeing his opportunity of making a top-notch prize fighter out of him vanish, uses his influence to have Kennedy discharged. Reduced to poverty as a result of his inability to obtain employment, he goes back to Quinn. With proper training and adequate publicity, he reaches the top. His egotism makes him neglect his wife and take up with Virginia Field, a society girl. When he finds that Kennedy will no longer take orders from him to give up the society girl and to attend to his work more seriously, Quinn induces a rival of his to bet against Kennedy, for he was going to dope him so that he might lose the fight. Kennedy loses, not only the fight, but also Virginia. He then goes back to his wife and, with the money she had saved, they start a health farm of their own.

The story is by Michael Fessier; the screen play, by M. Coates Webster. Edmund Grainger produced it, and William Clemens directed it.

Suitability, Class B.

"Flying Wild" with Leo Gorcey and Bobby Jordan

(Monogram, March 10; time, 63 min.)

This comedy-melodrama is entertainment mainly for the juvenile trade—the story is too far-fetched and too silly for adult appeal. About the only thing that can be said in the picture's favor is the fact that on a few occasions the antics of the "East Side Kids" provoke laughter. Aside from that, the production values are ordinary, and the performances, aside from the leading players, stilted:—

Bobby Jordan and the other boys of his gang, excepting Leo Gorcey, work at an aeroplane factory. Gorcey hangs around the factory all the time, but he does not believe in hard work. The plant owner (Herbert Rawlinson) tells the boys that saboteurs were operating at the factory, but that he had been unable to discover their identity. Gorcey becomes interested in a fully-equipped hospital plane that was kept at the airport; he overhears a conversation between the doctor-owner (George Pembroke) of the plane and two other men that arouses his suspicions. When he tells Rawlinson what he had heard, Rawlinson laughs at his doubts of the doctor and attributes Gorcey's suspicions to the fact that the doctor had once ordered Gorcey out of the plane. Gorcey enlists the aid of Jordan so as to trap Pembroke. He substitutes Jordan for a supposed patient who was to be flown across the border; the purpose was for Jordan to find out who the parties were at the other end. They succeed in their task, and are finally able to prove the guilt of Pembroke and his henchmen.

Al Martin wrote the screen play, William West directed it, and Sam Katzman produced it. In the cast are Donald Haines, David Gorcey, Bobby Stone, Sammy Morrison, Joan Barclay, and others.

Suitability, Class A.

"Ziegfeld Girl" with James Stewart, Judy Garland, Hedy Lamarr, Lana Turner and Tony Martin

(MGM, April 25; running time, 131 min.)

The popularity of the leading players alone should insure excellent box-office returns. And the masses will find it entertainment to their liking, for it has romance and music, drama, some comedy, and lavish settings, particularly for the musical backgrounds. But it is no "Great Ziegfeld" either as to production or as to story values. As a matter of fact, the part of the story dealing with Lana Turner is somewhat sordid. The most delightful characters are portrayed by Judy Garland, and Charles Winninger, as Judy's father. A few of the lavish numbers from "The Great Ziegfeld" are used in the closing scenes. The dialogue is a little suggestive in a few spots:—

Three newcomers are chosen for the new Ziegfeld Follies—Judy Garland, who had toured in vaudeville with her father (Winninger); Lana Turner, a former department store elevator operator; and Hedy Lamarr, wife of a penniless musician (Philip Dorn). Miss Garland is saddened when Winninger insists on leaving her to start a new vaudeville act with an old friend (Al Shean); Miss Lamarr is unhappy because of her separation from her husband, who had refused to accept support from her; but Miss Turner looks forward to her new glamorous life with joy. James Stewart, Miss Turner's truck-driver fiance, is worried about her, and rightly so, for in a short time she takes up with wealthy Ian Hunter, who sets her up in a luxurious apartment, and buys her beautiful clothes and diamonds. Disgusted, Stewart joins a racketeer-bootlegging outfit for the purpose of making a great deal of money so as to win

her back. But when he finally does earn the money, he spurns her attentions. Hunter, on the very night he had decided to propose marriage to Miss Turner, overhears her talking to Stewart. Instead of proposing, he breaks with her. Stewart is later arrested and sent to prison. Miss Turner drinks to excess and, when one night she appears at the theatre in an intoxicated condition, she is discharged. She goes from bad to worse. Finally she goes back to her parents, but she is very ill, suffering from heart disease. Stewart, released from prison, calls on her; he tries to cheer her up by telling her they would be married and move to the country. When he leaves, she dresses and goes alone to the opening of the new Follies show, in which Miss Garland was to star. She leaves before the end. After walking down the steps, she collapses and is taken to the manager's office. Miss Lamarr, who had left the Follies and had become reconciled with her husband, with whom she was attending the show, learns about Miss Turner and rushes to the office; Miss Turner dies, just as the curtain had been brought down on a new Follies hit.

William Anthony McGuire wrote the story, and Marguerite Roberts and Sonya Levien, the screen play; Robert Z. Leonard directed it, and Pandro S. Berman produced it. In the cast are Jackie Cooper, Edward Everett Horton, Paul Kelly, Fay Holden, Eve Arden, Rose Hobart, and others.

Unsuitable for adolescents. Adult fare. Class B.

"Model Wife" with Joan Blondell, Dick Powell, Charlie Ruggles and Lee Bowman

(Universal, April 18; time, 78 min.)

Fairly good entertainment for the masses. It is a pleasant marital comedy and, although it is based on a familiar plot and lacks excitement, the average picture-goer probably will enjoy it, for the story has human appeal, the performances are engaging, and the action is breezy. An added attraction for women is the display of fashionable clothes in one of the scenes:—

Joan Blondell and Dick Powell, unknown to their employer (Lucile Watson), owner of a fashionable dressmaking establishment, are married, knowing that Miss Watson would not employ married women. Against Powell's wishes, Miss Blondell insists on working for a while so that they could save enough money to have a child. Her troubles start when Miss Watson's son (Lee Bowman) is taken into the firm and she is made his secretary. He falls in love with her and tries to take her out, but she naturally refuses; in the meantime, Powell was getting more jealous each day. Bowman proposes to Miss Blondell, but is turned down by her. This annoys Miss Watson and, when she learns that Miss Blondell loved Powell, she promptly discharges him. Disgusted, he takes a fling at gambling with the money he and his wife had saved, hoping to win enough so that Miss Blondell could leave her position. Instead, he loses all the money, and Miss Blondell, too, when she finds out what he had done. Miss Blondell starts divorce proceedings, intending to marry Bowman. This so disgusts Powell that he accepts an offer to go to China on a dangerous mission. When Miss Blondell hears of this, she is unhappy, for she still loved him. Miss Watson, regretting her part in separating the couple, brings them together again, and then reengages him.

Leigh Jason wrote the original story, and directed and produced it. The screen play was written by Charles Kaufman, Horace Jackson, and Grant Garrett. In the cast are Ruth Donnelly, Billy Gilbert, and John Qualen.

Suitability, Class A.

strained by threats that guild members would not sell to retailers who failed to yield to their demands, threats that have been carried out by the guild practice of placing on red cards the names of non-cooperators (to whom no sales are to be made), placing on white cards the names of co-operators (to whom sales are to be made), and then distributing both sets of cards to the manufacturers.

"The 176 manufacturers of women's garments who are members of the guild occupy a commanding position in their line of business. . . .

"The power of the combination is great; competition and the demand of the consuming public make it necessary for most retail dealers to stock some of the products of these manufacturers. . . .

"It [the Guild's system] narrows the outlets to which garment and textile manufacturers can sell and the sources from which retailers can buy, subjects all retailers and manufacturers who decline to comply with the Guild's program to an organized boycott, . . . and has both as its necessary tendency and its purpose and effect the direct suppression of competition from the sale of unregistered textiles and copied designs.

"In addition to all this, the combination is in reality an extra-governmental agency, which prescribes rules for the regulation and restraint of interstate commerce and provides extra-judicial tribunals for determination and punishment of violations, and thus 'trenches upon the power of the national legislature and violates the statute.' . . .

"The purpose and object of this combination, its potential power, its tendency to monopoly, the coercion it could and did practice upon a rival method of competition, all brought it within the policy of the prohibition declared by the Sherman and Clayton acts."

Can any one fail to note the striking resemblance between the methods used by both the Guild and the Hays Production Code Administration? And is it not reasonable to assume that the independent producers who, as a business expedient, but against their wishes, have subscribed to the Purity Seal may now be encouraged and aroused by the Fashion Guild decision to file a complaint with the Federal Trade Commission?

The independent producers, as said, were not represented at the formulation of the Production Code, and are not represented on the Hays Board of Directors. Notwithstanding, the Hays Association insists upon subjecting them to its regulations, on the assertion that it is for the good of the industry.

If the decision of Mr. Justice Black still leaves them unconvinced that they have no right to set themselves up as an "extra-governmental agency" over those whom they do not represent, I shall recall to them, in the next issue, a direct reprimand they once received for a like attempt.

(To be continued next week.)

HERE AND THERE

UNITED ARTISTS HAS ANNOUNCED, as every one of you undoubtedly knows by this time, that it will discard the old selling policy, in force from the day the company was organized, instituting in its place a policy that calls for the sale of the entire product of the different producers. In other words, if you want to buy the Eddie Small pictures you must buy the pictures of all the other producers, on one contract.

HARRISON'S REPORTS regrets this change, for it hoped that, with the consent decree, affecting five major companies, in effect, United Artists would find selling in small blocks easier. But evidently its executives feel that selling under the Decree would be harder.

Since some exhibitors may be confused because of the change in the selling system of United Artists, HARRISON'S REPORTS again reminds you that the Selznick Pictures are not affected by the new selling system. David Selznick owes to United Artists two more pictures. These he will deliver. But they are to be sold apart, on individual contracts.

If you have the two undelivered Selznick pictures under contract, you are under no obligation to buy other United Artists pictures to insure delivery of these two pictures; you will get the Selznick pictures even if you never buy another United Artists picture. Even if you don't have the two Selznick pictures under contract and you wish to contract for them now, you still do not have to buy any of the other United Artists pictures. As a matter of fact, you are under no obligation to buy the two Selznick pictures at one time; you may buy the one, and if you wish to buy the other later on, you will be able to do so, provided you meet the terms required by the Selznick organization.

ONE OTHER PIECE OF INFORMATION that should benefit you is that which concerns "Meet John Doe," the Capra production distributed by Warner Bros. The agreement between Mr. Capra and the Warner organization stipulates that "Meet John Doe" shall not be used to influence the licensing of any other Warner-First National photoplay; it must be sold individually.

If any salesman has refused to license "Meet John Doe" to you unless you agreed to buy other Warner-First National pictures, you should communicate with Mr. Capra, in care of the Warner Studios, at Burbank, California.

* * *

IN THE FALL OF 1939, *The Hollywood Spectator* as well as *The Hollywood Reporter* criticized George Schaefer, president of RKO, for having given Orson Welles \$750,000 and unrestricted authority to produce a picture.

The gist of the criticism of the editors of both papers was the fact that Orson Welles had never either produced or directed a motion picture, and had never acted in one. And yet, *The Hollywood Spectator* said, "he has been given [by George Schaefer] a contract and a large sum of money to spend in producing, directing, writing and acting a motion picture. . . ."

In an editorial that appeared in the October, 1939, issue of HARRISON'S REPORTS, the writer of these lines said partly the following:

"Why should these two trade paper editors [Welford Beaton and Bill Wilkerson] have singled out Mr. Schaefer [for criticism] when what he did is no worse than what others are doing in Hollywood every day—producers giving incompetent relatives unheard of amounts of money to produce pictures with? At least George Schaefer picked out a person who has brains, and whose ability has been proved. . . ."

Mr. Welles has produced a picture—"Citizen Kane," and this picture has proved a sensation in the trade. This gives the writer the satisfaction of knowing that he encouraged both Mr. Welles, as a newcomer in the motion picture industry, and Mr. Schaefer for having had the courage to engage him and to give him blanket authority to produce a motion picture, placing a large sum of money at his disposal, for I felt that any producer who could produce on the radio a drama that made people accept the impossible, as he had done when he had made millions of people in the United States believe that people from the planet Mars had attacked the earth, certainly deserves a chance at producing a motion picture, with large sums of money.

PICTURES NOW IN PRODUCTION

Metro-Goldwyn-Mayer

"ENEMY WITHIN," with Robert Sterling, Van Heflin, Charles Winninger. Program.

Republic

"THE DESERT BANDIT," with Don Barry, Lynn Merrick. Western.

"SADDLEMATES," with Bob Livingston, Bob Steele, Ruie Davis. Western.

RKO

"CYCLONE ON HORSEBACK," with Tim Holt. Western.

"INTERLUDE," with Jean Hersholt, Dorothy Lovett, Robert Baldwin. This may be another in the "Dr. Christian" series. If so, program entertainment.

"THE FATHER TAKES A WIFE," with Adolphe Menjou, Gloria Swanson, Neil Hamilton, John Howard, Desi Arnaz, Florence Rice. Miss Swanson has been away from pictures too long to assume that she has retained all her following. Yet the male players are good, and there may be many who will be curious to see Miss Swanson again. It should, therefore, be a pretty good box-office bet.

"LADY SCARFACE," with Judith Anderson, Frances Neal, Mildred Coles. No facts are known about the story, but the players do not warrant more than program rating.

Twentieth Century-Fox

"BELLE STARR," with Gene Tierney, Henry Fonda, Randolph Scott, Elizabeth Patterson, Dana Andrews, Louise Beavers. With the players mentioned, this should be pretty good entertainment.

United Artists

"ILLUSIONS," with Merle Oberon, Alan Marshal, Joseph Cotten, Hans Jaray, George Reeves, Edna May Oliver; an Alexander Korda production. All of Mr. Korda's pictures are lavishly produced. But no facts are known about the story. Judging by the players it should be a pretty good box-office attraction.

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Has the Industry Further Use of the Hays Seal?—No. 5

(Concluded from last week)

What is the fundamental objection to the Hays Production Code Administration and its Purity Seal?

The answer is that they represent a system of controlling those who wish to remain free; of imposing regulations upon those who have no voice in the formulation of the regulations; of compelling business men to be governed in their business by their competitors. In short, it savors of "taxation without representation"—utterly abhorrent to the American mind.

To defend the system on the assertion that the independent producers submit their pictures for a Seal voluntarily and without compulsion would be of no avail. In the Fashion Originators Guild case referred to in last week's issue, the United States Supreme Court has, in effect, declared that, where the "the power of the combination is great," where "competition and the demand of the consuming public make it necessary" for a person to deal with members of the combination, and where these members would not deal with the person who "failed to yield to their demands," his agreement to cooperate with the program of the combination could not be considered voluntary. In such circumstances, he must be deemed to have "signed the agreements only because constrained by threats. . . ."

An independent producer makes a picture of extraordinary merit. He cannot book it into an affiliated theatre unless, he first pays the Hays Association to look at it and bless it with its insignia of approval. Until this is done, the affiliated theatres cannot play the picture, regardless of how much they should like to play it. The producer dares not tell the Hays Association to take its Seal and "go jump in the lake" with it, for unless he has access to the affiliated houses his production is a financial failure. The theatre manager dares not play the picture without the Seal, for he would be fined \$25,000.00. Can anyone truthfully call this unrestrained freedom of action?

The only other attempted defense of the system is that, since it is motivated by good intentions for the benefit of the entire industry, the improprieties of its methods should be overlooked. But the members of the Hays Association know that this is no defense at all. They made a like assertion in 1929, when they were charged with violating the Federal anti-trust laws in the use of compulsory arbitration. What happened? Judge Thatcher outlawed compulsory arbitration, and voided the contracts that contained compulsory arbitration provisions. In so doing, he said:

"Assuming the contracts and the system of compulsory arbitration to have been just and reasonable in operation, the fact that many exhibitions were not represented in the conference leading to their adoption cannot be disputed. One can hardly imagine a more direct restraint upon trade than an agreement between competitors in an open market not to trade except upon terms which they have fixed in advance."

Could any language be more pertinent to the subject under discussion? All one need do is substitute "Purity Seal" for "compulsory arbitration" and one will have a clear picture of the system's illegality.

But let us continue with Judge Thatcher's language:

"But it is argued that the terms of the Standard Exhibition Contract were not unfair or unreasonable; that the system of compulsory arbitration has been of great advantage to exhibitors and distributors alike, and therefore that the agreement of the distributors to use only this form of contract in all their dealings, and to enforce its arbitration clauses by collectively refusing to deal with any exhibitor who fails to comply with them, is not an undue restraint of interstate commerce. . . . In judging the inherent character of the restraint one must look not only to the restraint vol-

untarily imposed upon the competitive activities of those who are in the combination, but also to the involuntary restraint imposed upon the freedom of outsiders to engage in trade under natural and normal conditions. It is therefore not enough to say that competition between distributors is keen and active, or even that it has been prompted and enhanced by what has been done, if, in fact, it can be seen that the freedom of others to engage in trade, to enter into normal commercial agreements, and to have recourse to the courts for their rights, has been unduly restrained by the coercive and collective action of the defendants. That competition between the distributors has been promoted by the adoption of the Standard Exhibition Contract, and that in many ways general trade conditions have been vastly improved, I have no doubt, and so find. But the record is equally clear that all this good has been accomplished through the exercise of irresistible economic force consolidated by combination in the hands of the distributors, who collectively control the available supply of films and by virtue of this control have imposed their will upon the industry."

Then follows language that should be read in light of the fact that, in the arbitration case, regulations were imposed upon exhibitors through control of films, whereas, in the case of the Seal, regulations are imposed upon independent producers through control of theatres. That language is:

"By agreement of these distributors, exhibitors who were not represented in the adoption of the uniform contracts have been constrained to accept their terms regardless of their wishes, and by the compulsory system of arbitration, sanctioned and enforced by the collective action of the distributors, have been constrained to perform the contractual obligations thus assumed. In fairness it cannot be said that the restraint imposed upon these exhibitors is voluntary because they accept and agree to be bound by the contracts. They can have none other, because the defendants have agreed that they shan't; and unless something more than the mere acceptance of all they can get is shown they must be said to have acted under an involuntary restraint, imposed and continued by the defendants to the end that the contracts shall be signed and their terms obeyed. That such coercive restraint upon the commercial freedom of an exhibitor who was neither represented nor consulted with reference to the agreement to adopt the standard form of contract is undue and unreasonable both at Common Law and under the Sherman Act, I cannot doubt. Gains resulting from such restraints to the industry as a whole do not in the eyes of the Statute justify the vicarious sacrifice of the individual, even for the sake of bigger and better business. A State Legislature could not lawfully impose compulsory arbitration upon the motion picture industry. (*Wolff v. Industrial Court*, 262 U.S. 522.) Much less should it be within the power of a combination of practically all the distributors to do so by coercion exercised through control of the available supply of films."

Thus the system is left without any defense, and, as this column goes to press, the newspapers and the trade papers report that, on May first, the system will be left also without its nominal head, for Joseph I. Breen has tendered his resignation as Director of the Production Code Administration.

In the opinion of this paper, Joe Breen, more than any other person, made it possible for the Production Code Administration to function all these years. Since he had the ability and the courage that his job required, and since he had the respect and admiration of the Catholic Hierarchy, Mr. Breen was able to resist the numerous demands made by some of the major producers that the Code provisions be relaxed for their private benefit, and thus he was able

(Continued on last page)

"Under Age" with Nan Grey and Tom Neal (Columbia, April 17; time, 60 min.)

A minor program melodrama, suitable mostly for theaters that cater to the rougher type of patron. The story is neither novel nor particularly pleasant. It deals with racketeering in which young girls play an important part; and at times the action is pretty suggestive. Intelligent audiences should find the closing scenes, in which the girls band together to force a confession from one of the racketeers, slightly ridiculous. The romance is routine:—

Upon their release from the county detention home, where they had been sent on a charge of vagrancy, Nan Grey and her young sister (Mary Anderson) receive from Alan Baxter an offer to work for an organization that ran roadside inns. Miss Anderson is all for it, but Miss Grey turns it down. When their funds run out, Miss Anderson insists on accepting Baxter's offer, and so Miss Grey joins her. They are interviewed by Leona Maricle, head of the organization, and are accepted by her. Their job was to walk on the highway, pretend they were hitch-hiking, and stop, if possible, expensive looking cars that were driven by men. The next step was for them to induce the driver to stop off at one of the roadside inns maintained by their organization, and make him spend money; they would get a percentage of the take. Miss Grey picks up Tom Neal, jewelry firm manager. Although Neal was wise to her, he follows her to the inn. While they were dining, Baxter rifles Neal's car and steals from it a jewel case containing \$18,000 in diamonds. Neal does not discover this until after he leaves the place. In the meantime, Miss Grey is worried about her sister, who had taken to the "easy" life with joy; what angered her was that she had become familiar with Baxter. Neal later corners Miss Grey and asks her to tell him everything; Baxter and Miss Maricle see her with him. Thinking that she had talked, they get hold of her and give her a severe beating. This sobers Miss Anderson, who decides to tell all she knew. Baxter, hearing of her intentions, kills her. The girls then get together, and with the help of Neal, force Baxter to talk. The gang is rounded up and sent to prison. Miss Grey and Neal are united.

Stanley Roberts wrote the story, and Robert D. Andrews, the screen play; Edward Dmytryk directed it, and Ralph Cohn produced it. In the cast are Yolande Molloy, Richard Terry, Wilma Francis, and others.

Not suitable for children or adolescents. Class B.

"Rookies on Parade" with Bob Crosby and Ruth Terry (Republic, April 17; time, 69 min.)

A fairly good program entertainment. Although the story is thin, it has the ingredients for mass appeal—comedy, music and romance. And it is timely, too, since part of the action unfolds in an army camp. Bob Crosby, Ruth Terry, and Gertrude Niesen handle the musical numbers effectively enough, while Eddie Foy, Jr., Marie Wilson, and Cliff Nazarro make the most of the comedy situations in which they appear. The first half is a little slow; but once the action moves to the army camp, it picks up speed:—

Bob Crosby, an irresponsible song writer, loses the money he earns gambling. This so irks his fiancée (Ruth Terry) that she decides not to marry him; and so they part. Crosby's music comes to the attention of Sidney Blackmer, a Broadway theatrical producer, who induces millionaire William Wright to back Crosby's show. Miss Terry is called to audition for a leading part. Thinking that Crosby had recommended her, she is happy, but she finds out that he knew nothing about it and that it had been his pal (Eddie Foy, Jr.,) who had recommended her. Just when things looked brightest, Crosby and Foy are drafted into the army and have to abandon the play. Miss Terry and her pal (Marie Wilson) enlist as army entertainers and are sent to the camp where Crosby and Foy were stationed. Crosby is cynical about army life; this annoys Miss Terry, who gives all her attention to Wright, who, too, was at the army camp. Blackmer visits Crosby and suggests to him that he might use the camp facilities to try out his play, after which Blackmer could produce it on Broadway. Crosby goes ahead with the plan, and the play is a hit. The favorable reaction of his buddies and superiors to what he had done touches Crosby, and he refuses Blackmer's offer to commercialize on his success. This gesture so impresses Miss Terry that she becomes reconciled with him.

Sammy Cahn and Saul Chaplin wrote the story, and Karl Brown, Jack Townley, and Milt Gross, the screen play; Joseph Santley directed it, and Albert J. Cohen produced it. In the cast are William Demarest, Horace MacMahon, and others. (Suitability, Class A.)

"Thieves Fall Out" with Eddie Albert, Joan Leslie and Jane Darwell (Warner Bros., May 3; time, 72 min.)

A fair program entertainment. It's one of those pictures in which there is a maximum of dialogue and a minimum of action. Here and there it manages to be amusing, and even a little exciting; but for the most part the story is silly, tending to tire the spectator. The performers are capable; as a matter of fact whatever entertainment value the picture has is owed to their efforts. There is a routine romance:—

Eddie Albert is in love with Joan Leslie, but his father (Alan Hale), for whom he worked, refuses to pay him a decent salary, thereby making it impossible for him to marry Miss Leslie. Albert turns to his spirited grandmother (Jane Darwell) for advice. Knowing that he would come into a \$100,000 inheritance when his mother (Mina Gombell) died, Miss Darwell suggests that he sell his interest in the legacy, and invest the money in a good business. Albert goes to see an investment broker (Hobart Cavanaugh); the broker offers him \$31,000 for the legacy on two conditions: first, that Albert marry, and, secondly, that he become a father as soon as possible. Albert induces Miss Leslie to elope with him. When Miss Darwell sees Miss Leslie knitting baby clothes, she assumes that she was going to have a baby and so informs Albert. He rushes to the broker with the good news, gets the money, and starts the business. In the meantime, Cavanaugh sells out to a gangster (Anthony Quinn), who did not believe in long-time investments. Quinn goes to see Albert's father and tells him that he expected him to buy back the investment, otherwise something might happen to his wife. Albert's parents are shocked at what he had done, and Miss Leslie is angered; she leaves Albert. Miss Darwell, by leading Quinn to believe she was the beneficiary, takes matters into her own hands. She tricks Quinn into returning all the papers to her. Freed of worry, the whole family rejoices at the reconciliation between Albert and Miss Leslie.

The plot was adapted from a play by Irving Gannont and Jack Sobel; Ben Markson and Charles Grayson wrote the screen play, Ray Enright directed it, and Edmund Grainger produced it. In the cast are William T. Orr, Ed Brophy, Vaughan Glaser, Nana Bryant, and Hattie McDaniel.

Suitability, Class A.

"Washington Melodrama" with Frank Morgan and Ann Rutherford (MGM, April 18; running time, 80 min.)

A good program melodrama. Superior production values, capable acting and direction, and fast-moving action are its outstanding features, for the story itself is developed along familiar lines. It should hold the interest of an average audience for, in addition to the melodramatic action, it has comedy, a romance, and music which fits into the plot without retarding the action:—

Frank Morgan, a Washington millionaire philanthropist, is the leading backer of a bill to feed civilians in war-torn Europe. Opposing this bill is Kent Taylor, newspaper publisher, who based his objections on the fact that the food would probably fall into the wrong hands. Taylor does not let the fact that he was in love with Morgan's daughter (Ann Rutherford) alter his viewpoint. Because his wife (Fay Holden) and daughter were travelling around the world, Morgan was lonesome. He accidentally becomes acquainted with Anne Gwynne, a chorus-girl; she had been encouraged to start the friendship by Dan Dailey, Jr., the unscrupulous master-of-ceremonies at the night club where she worked. At the end of the innocent friendship, which had lasted for a few months until his wife and daughter returned, Morgan writes Miss Gwynne a note thanking her for her kindness and enclosing a large sum of money. But Miss Gwynne respected Morgan too much to take money from him and was in the midst of writing a note to return the money when Dailey enters. In an argument with her, he strikes and kills her. He takes the money and the note Morgan had written. With the note in his possession, he is able to blackmail Morgan, who did not want any scandal to interfere with the passage of the bill. But a reporter on Taylor's newspaper finds a glove Morgan had accidentally left at Miss Gwynne's apartment. Morgan then tells the facts to his daughter and to Taylor. Through fast work on their part, they trap Dailey and clear Morgan, thereby giving him a chance to fight for his bill. Taylor and Miss Rutherford plan to marry; but he still fights the bill.

The plot was adapted from a play by L. du Rocher Macpherson. Marion Parsonnet and Roy Chanslor wrote the screen play, S. Sylvan Simon directed it, and Edgar Selwyn produced it. In the cast are Lee Bowman, Virginia Grey, Sara Haden, Douglas Dumbrille, and others.

Not for children or adolescents. Class B.

"The Flame of New Orleans" with Marlene Dietrich, Bruce Cabot and Roland Young

(Universal, April 25; time, 79 min.)

A fairly good romantic comedy. Universal has given it a lavish production; and Marlene Dietrich is attractive and capable in the leading part. But those are the picture's main selling points, for the story itself is lightweight. It is patterned along the style of other Dietrich pictures, except that it lacks the exciting action of the others. There are a few amusing situations; these result not so much from the material at hand, as from deft direction and good performances. The action takes place about 1840, in New Orleans:—

Miss Dietrich arrives in New Orleans from Europe for the purpose of getting a millionaire. She had become too well known in Europe as an adventuress; and, since no one in New Orleans knew her, she poses as a Countess. She contrives to become acquainted with Roland, the town's richest bachelor, and in a short time he is madly in love with her. Unaware that Young was calling on her, Miss Dietrich shouts from her bedroom to her maid that they had better go back to New York since there was no eligible rich men in New Orleans. When her maid (Theresa Harris) tells her that Young had overheard what she had said, she has to think fast. She leads him to believe that the person he had heard was her "cousin," a "bad" person. He believes her, until at a reception one night, he overhears some disparaging remarks made by Mischa Auer about Miss Dietrich, whom he had once known in Russia. He then demands to speak to the "cousin." Miss Dietrich naturally refuses to grant him the privilege. But she instructs Miss Harris to tell Young that he could find the "cousin" at a waterfront cafe any night. Miss Dietrich, dressed in a vulgar fashion, goes to the cafe, where she is confronted by Young and Auer; Auer identifies her as the girl he had known. Relieved, Young goes through with his marriage plans. But he enters into a plan with Bruce Cabot, a young sailor who had fallen madly in love with the countess, to abduct the objectionable "cousin" and take her away. Cabot finds out that the countess and the "cousin" were the same. He abducts her, but does not let her know of his discovery. She finds him attractive and spends the night with him on the boat; by morning she is in love with him, but leaves, intent on going through with her marriage to Young. Cabot appears at the ceremony; when Miss Dietrich sees him she breaks up the marriage and runs away with him.

Norman Krasna wrote the screen play, Rene Clair directed it, and Joe Pasternak produced it. In the cast are Laura Hope Crews, Eddie Quillan, Andy Devine, and Frank Jenks. (Not for adolescents. Adult fare. Class B.)

"The Cowboy and the Blonde" with Mary Beth Hughes and George Montgomery

(20th Century-Fox, May 16; time, 68 min.)

This is pleasant program entertainment, even though the story is routine. The performers are capable, the production values pretty good, and the motion picture studio background colorful. Mixing comedy with romance, it moves along in a breezy style, and manages to hold one's attention fairly well throughout:—

Mary Beth Hughes, motion picture star, is disliked by everyone because of her temperamental outbursts. Since her pictures were big money-makers, the studio could not afford to offend her; and so the studio chief (Alan Mowbray) was constantly pacifying her. She becomes acquainted with George Montgomery, a handsome young cowboy, who had been invited to the studio by Mowbray for a screen test. This friendship changes her; she works willingly and forgets about temperament. Richard Lane and Robert Emmett Keane, producer and casting director respectively, decide that, even though Montgomery's screen tests were terrible, it was worth putting him on the regular payroll just to keep Miss Hughes happy. She even agrees to work with Montgomery on a new screen test. But Mowbray finds out about the relationship and, annoyed, rushes to Miss Hughes for an explanation. Montgomery, overhearing their conversation and, thinking that Miss Hughes had made a fool of him, leaves just before she confesses to Mowbray her love for Montgomery. He goes back to his ranch, where Miss Hughes follows him. Just as they were patching up their quarrel, Mowbray arrives with a whole crew of cameramen. Believing the worst, Montgomery orders Miss Hughes to leave with Mowbray. She goes back to her old tantrums. Montgomery's pal (Fuzzy Knight) gets a message to Miss Hughes that Montgomery was sick. She falls for the trick, and rushes to Montgomery's side. They are finally reconciled.

Walter Bullock and William Brent wrote the story, and Mr. Bullock, the screen play; Ray McCarey directed it, and Ralph Dietrich and Walter Morosco produced it. Suitability, Class A.

"The Black Cat" with Basil Rathbone, Hugh Herbert and Broderick Crawford

(Universal, May 2; time, 70 min.)

A fair program murder-mystery melodrama, with comedy. It is somewhat slow in getting started; as a matter of fact, it is not until the closing scenes when the murderer's identity becomes known and the heroine's life is endangered that the action is really exciting. Up until that point, the plot is developed in a routine fashion; and, in spite of the fact that the customary tricks to create an eerie atmosphere are employed, the picture is seldom actually "spine-chilling." Hugh Herbert provokes laughter by his familiar brand of comedy:—

Gathered at the home of elderly Cecilia Loftus are her relatives who all looked forward to her death so that they might inherit her wealth. She reads her will to them, telling each one what his or her share would be; but she does not tell them of the trick clause, which was that no one would receive anything until after the death of her housekeeper (Gale Sondergaard) and of the cats that lived in the house. Broderick Crawford arrives with an offer to buy the house; he brings with him Herbert, who wanted to buy the antique furniture. Mysterious things begin to happen. Miss Loftus is murdered; this is soon followed by the murder of Miss Sondergaard. Since the telephone wires had been cut and the bridge had been washed away in a storm, it was impossible to call for the police. Anne Gwynne, the chief beneficiary under the will, suddenly discovers the identity of the murderer—it was Gladys Cooper, who needed the money to keep the affections of her husband (Basil Rathbone) who, she knew, had become attracted to a younger woman. Miss Cooper tries to kill Miss Gwynne, but Crawford prevents her. Miss Cooper herself meets with death when an overturned candle sets fire to her negligee.

Robert Lees, Fred Minaldo, Eric Taylor and Robert Neville wrote the screen play; Albert S. Rogell directed it, and Burt Kelly produced it. In the cast are Bela Lugosi, Claire Dodd, John Eldredge, and Alan Ladd.

Not for children. Adult fare. Class B.

"Wagons Roll at Night" with Humphrey Bogart, Sylvia Sidney, Eddie Albert and Joan Leslie

(First Nat'l, April 26; time, 83 min.)

A fair melodrama with a circus background. The picture derives its thrills from two situations—one at the beginning where Eddie Albert holds an escaped lion at bay, and the other, towards the end, when Albert, while performing his lion-taming act, finds that he is unable to control a ferocious lion. Otherwise, the plot is familiar; it rises above average program entertainment mainly because of good performances by competent players:—

Humphrey Bogart, owner of a small-time carnival show, is enraged when Sig Rumann, the lion-tamer and main attraction of the show, becomes intoxicated just before opening time. During the act, one of the lions escapes and wanders into town; it enters the grocery store where Eddie Albert worked as a clerk. Although frightened, Albert holds the lion at bay until the carnival men arrive. Albert is cheered by every one. Seeing a chance to cash in on the publicity, Bogart decides to employ Albert in the lion act. Sylvia Sidney, Bogart's sweetheart who worked in the carnival, tries to dissuade him, for she felt that Albert was too decent for that kind of life. But Albert insists on taking the job. Bogart's hunch proves to be correct; Albert draws large crowds. Bogart eventually turns the lion act over to Albert and discharges Rumann. Infuriated Rumann picks a fight with Albert; Rumann is accidentally pushed against the lion's cage and is badly clawed by one of them. Since Bogart was away, Miss Sidney takes matters into her own hands and hides Albert on the farm owned by Bogart, where his young sister (Joan Leslie) lived. When Bogart returns and hears of this, he is enraged, for he had always insisted on keeping his sister away from carnival folk. Despite his objections, Albert and Miss Leslie fall in love and tell him of their intentions to marry. To make matters worse, Miss Sidney tells Bogart that she was leaving him because she had fallen in love with Albert herself. Bogart induces Albert to appear one night in the cage with a lion that was considered to be a killer, hoping that Albert would be killed. Heeding the last-minute plea of his sister, Bogart rushes into the cage to save Albert, and is himself seriously wounded. Albert finally gets him out of the cage. Before dying, Bogart gives the young couple his blessings.

Fred Niblo, Jr., and Barry Trivers wrote the screen play, Ray Enright directed it, and Harlan Thompson produced it. In the cast are Cliff Clark, Charley Foy, Clara Blandick, and others. (Suitability, Class A.)

to keep the Production Code Administration from becoming a complete farce. Moreover, in the opinion of this paper, there is no other person in the industry who can give to the Production Code Administration the dignity and effectiveness that Joe Breen has given to it.

The Production Code Administration, with its Purity Seal, has failed in its primary purpose of appeasing the advocates of clean films; from what has been written here, the legality of its operation is extremely doubtful; those to whom it is intolerable may soon ask the courts to determine the question of its legality; and in the meantime, it will be without the guidance and moral force of its Director, Joe Breen.

In these circumstances, Will Hays will have to prove to the members of his association that he is paid, not only to get them out of trouble, but also to prevent them from getting into trouble. He can do so by announcing that the Production Code Administration has been dissolved and that the Purity Seal has been abandoned.

Editor's Note: Discussion of comments and suggestions on the Seal received by this office will be carried on in these columns from time to time, until the Seal is discarded, or until the Production Code Administration is turned into an advisory agency to read scripts and to review pictures submitted to it only by members of the Hays Association.

HERE AND THERE

YOU HAVE READ IN THE TRADE PAPERS, I am sure, that the Minnesota exhibitors have succeeded in putting the anti-block booking bill through both legislative bodies, and that the bill is now before Governor Stassen.

By the time you will receive your copy of this issue, the Governor will undoubtedly have decided whether to sign or veto the bill. If he vetoes it, the exhibitors of Minnesota will be spared further efforts and unnecessary expense; if he signs it, then the decision as to the bill's constitutionality will be determined by the U. S. Supreme Court, where it will eventually be taken by the Government.

Recently I was told that the leading spirits among the Minnesota exhibitors who induced the organization to support the bill were three—Ben Friedman, Harold Fields, and Sol Lebedoff; also Andy Anderson, but he was drawn in unwittingly.

But though these exhibitors may have been largely responsible for the passage of the bill, they were provoked into action mainly by the conduct of some of the distributor representatives at the exchanges, for as soon as the Consent Decree went into effect they began telling the exhibitors: "We've got you now where we want you. There will be one 50%, one 40%, and one 35% picture in every five-picture group."

It will cost the producers a great deal of money in an effort to prove the bill unconstitutional, but they should blame, not the exhibitors, but their own men.

* * *

SPEAKING TO THE MEMBERS OF AMPA at a luncheon given in his honor, Ned Depinet, vice president in charge of RKO distribution, said partly the following about the new sales policy, as instituted by the Consent Decree:

"The new system has its advantages for all of us and the biggest and most important in my opinion is that it shakes us all out of a groove, and places us out in the open and on our mettle to do a better job. The old standardized system worked too smoothly for many and bred self-satisfaction, laziness and many other evils for the good of many. . . .

"It is as logical as 2 and 2 makes 4 that exhibitors will build up a larger patronage if they screen all pictures before licensing and playing them and really set out to cash in on the value of each picture and try to milk it dry. . . ."

He spoke also about the responsibility of the producers to deliver to the exhibitors product of better quality.

These remarks, coming from a distributor, should certainly impress the exhibitors with their honesty and candor, prompting them into thinking of means and ways whereby they could draw a large patronage in their theatres. No producer or distributor seems to have any doubt that the number of meritorious pictures that will be produced under the new system will be greater than at any other time in the past; it is up to the exhibitor, then, to work a little harder so as to derive a greater benefit.

* * *

IN HIS COLUMN THAT APPEARED in last Sunday's issue of *The New York Times*, Douglas Churchill, Hollywood correspondent of that paper, states that the

contemplated alteration of the tax structure will have a greater effect in altering production plans in Hollywood than even the Consent Decree itself. He says that the increase of taxes and the surtaxes, though they will not compel the producers to abandon the star system, under which the industry has been operating since the nickelodeon days, may restrict it materially. His theory is that the highly-paid directors and stars will reduce the number of pictures they will make a year because, after the saturation point is reached, it will be no use for them to earn more money, for all additional money will go to pay the additional taxes.

The purpose of this article is not to criticize those of the highly-paid stars and directors who feel that it is a crime to work a little more if the income from such work will go to the Government in the form of taxes, although such a criticism would be deserved, but to point out that there is no evil but is mixed with good: if the highly-paid stars and directors should feel that the tax saturation point in their income should be reached by two, or even three, pictures, then the producers will be compelled to give a chance to younger talent, eager to go places, but unable to do so just now because of the lack of an opportunity.

As said repeatedly in these columns at one time or other, the late Lewis J. Selznick was in the habit of saying that he could make a star with one good story. The truth of this statement has been proved correct repeatedly. Such being the case, then the producers should have no difficulty in creating new talent by suitable story material. All they have to do is to concentrate their thoughts on story material a little more than they have done up to this time. It may be necessary for them to shake themselves out of their lethargy, but it can be done.

PICTURES NOW IN PRODUCTION

Columbia

"OUR WIFE," with Ruth Hussey, Melvyn Douglas, John Hubbard, Charles Coburn. The stage play from which this is to be adapted was a sex-comedy, and it did not meet with success. There is no doubt that Columbia will clean it up considerably; considering that, and also the fact that the players mentioned are good, it has good box-office possibilities.

"SON OF DAVY CROCKETT," with Bill Elliott. Western.

"HEAVEN CAN WAIT," with Robert Montgomery, Rita Johnson, Claude Rains, James Gleason. Good cast with similar box-office possibilities.

Metro-Goldwyn-Mayer

"GETAWAY," appraised in the last issue as "Enemy Within."

"BARNACLE BILL," with Wallace Beery, Virginia Weidler, Marjorie Main, Leo Carillo, Donald Meek. The cast is good; but the success of the picture will no doubt depend on the story. "The Bad Man," Beery's last picture, was not so "hot."

Paramount

"FORCED LANDING," with Richard Arlen, Eva Gabor, J. Carrol Naish, Nils Asther, Evelyn Brent. This is to be produced by the same outfit that made "Power Dive." Should it be produced on the same scale, exhibitors can judge its box-office possibilities by what "Power Dive" did for them.

"BIRTH OF THE BLUES," with Bing Crosby, Mary Martin, Brian Donlevy, Carolyn Lee, Rochester, Jack Teagarden Band. Very good cast with similar box-office possibilities.

Twentieth Century-Fox

"DANCE HALL," with Cesar Romero, Carole Landis, J. Edward Bromberg. Good program.

Universal

"BEYOND THE LAW," with William Gargan, John Litel, Anne Nagel. Program.

"IN THE NAVY," with Abbott and Costello, Dick Powell, Claire Dodd, Andrews Sisters. Very good possibilities.

"HALF WAY TO SHANGHAI," with Charles Bickford, Evelyn Ankers, Frank Albertson. Pretty good program.

"MARSHAL LAW," with Johnny Mack Brown. Western.

Warner-First National

"NAVY BLUES," with Ann Sheridan, Jack Oakie, Martha Raye, Eddie Albert, Jack Haley, Jack Carson. Very good cast with similar box-office possibilities.

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HERE AND THERE

IN THE APRIL 26 ISSUE of HARRISON'S REPORTS, I stated that United Artists had announced a change in their selling policy, from selling by individual pictures, or by groups of each individual producer, to selling them by the entire block, which would include the pictures of all the producers with the exception of David Selznick's (and of Korda's). By a telegram, sent from Hollywood, Mr. Arthur Kelly, general manager of United Artists, informs this paper that United Artists will continue to sell as before. Here is his telegram:

"My dear Pete: I notice in your issue of April 26th a statement about the selling policy of United Artists Corporation. This information has only just reached me at the Coast hence I hasten to correct the statement and also to check your fears. United Artists' selling policy has not changed, and will not be changed and there was no thought of changing it. A canvas, however, was made by us of various formula sellings which we brought to the attention of our producers for their general information. It was proposed that with certain circuits some type of formula could be devised whereby it would make it possible for a picture to exact a maximum film rental based upon returns of the box office. I should be very happy to discuss our selling plans in the future with you on my arrival in New York. In the meantime I would greatly appreciate it if you would afford us the opportunity of correcting your statement. I repeat again our policy is each picture sold individually on its merits. Best wishes."

HARRISON'S REPORTS is glad, indeed, that United Artists did not go through with the original intention of selling the pictures of all its producers in a block, of basing its charge figures on the system employed by Metro-Goldwyn-Mayer, and of compelling all other producers to refuse to deliver a picture to an exhibitor, if such exhibitor should fail to lift a picture of one producer on its exhibition date. Such a change might involve United Artists in all sorts of difficulties.

* * *

ACCORDING TO THE MONDAY ISSUE of Motion Picture Daily, Leonard Goldenson, head of the theatre division of Paramount, stated upon his return from a trip that theatre attendance is below the average for the season.

Similar is the private information that this paper received recently. As a matter of fact, my informant stated that the exhibitors are worrying a great deal. According to logic, these exhibitors told him, business should have been better than at any other time since 1929, for there is very little unemployment and the wages paid are higher than at any other time since 1929.

The causes given for the poor business are many and varied; they all sound logical. But despite their logic, no causes for the poor business now prevailing can stand up against a plentifulness of good pictures—a far greater number than are produced now.

Since the old system has proved impotent to produce a greater number of pictures than was produced up to this time, there is hope that the system that will be introduced by the Consent Decree may give the answer to the exhibitors' prayers. At any rate, the exhibitors have nothing to lose by the new system and much to gain.

* * *

THE INDUSTRY is certainly indebted to William Randolph Hearst for the marvellous publicity he has caused to be given to "Citizen Kane," which is now playing at the Palace Theatre, Broadway, on a two-a-day basis.

Tickets are now sold four weeks in advance, and before one or two weeks are over it may be impossible to obtain tickets for even months.

The picture would, of course, have made a success without Hearst's hostility to it as reflecting, in his belief, upon his own life, but the fuss he has created in his effort to stop its exhibition, and the personal campaign he has started against Orson Welles, have created enough interest to make the picture's success sure.

The New York reviewers "went to town" with their reviews, and so did the reviewers in other cities, if they happened to have seen the picture. As a matter of fact, some of them have written even editorials about it.

What is Mr. Hearst going to tell the readers of his papers when they don't see a review in any of his papers, and don't even notice a mention of the picture's title? The public will certainly know something about the picture and the reasons for his refusal to say anything about it by way of comment.

* * *

THE MINNESOTA BILL that would compel the distributors to sell their entire year's output instead of in groups of five, which was passed by the two houses, has been signed by Governor Stassen.

The Bill is destined to create many difficulties for the distributors for, contrary to procedure in other states, in the State of Minnesota it is, not the Attorney General who is charged with the enforcement of the laws, but the county attorneys.

It will be necessary for these attorneys to determine whether certain roadshow pictures can or cannot be sold individually. There are many other similar questions that will have to be determined by them for the benefit of the dis-

(Continued on last page)

"The Great American Broadcast" with Jack Oakie, Alice Faye, John Payne and Cesar Romero

(20th Century-Fox, May 2; time, 91 min.)

Very good! The fact that the story, which revolves around the development of radio entertainment, is purely fictional should not detract from one's enjoyment of the picture, for it offers so much in the way of entertainment that one forgets about the plot. For one thing, the Oakie-Faye-Payne combination again comes through with fine performances, with Oakie standing out, as usually. There is plentiful music, of the popular variety, sung mostly by Miss Faye; delightful comedy; typical romantic complications, and highly entertaining specialty acts by "The Nicholas Brothers," "The Four Ink Spots," and "The Wiere Brothers." A highlight of the picture is the old newsreel shot of the Dempsey-Willard bout; since the bout scenes and several scenes preceding it are in sepia tint, the difference between present-day and the old-day photography is not too evident. The action starts in 1919:—

Oakie and Payne work out a plan to popularize radio. With the backing of millionaire Cesar Romero, they set up a broadcasting station, but their first attempt is a dismal failure. Their big chance comes when they broadcast the Dempsey-Willard bout; the people then realize the entertainment possibilities that radio could give them. But the friendship between Oakie and Payne is broken up when Oakie learns that Payne had fallen in love with his girl (Miss Faye). He and Romero go to New York to start radio broadcasting on a big scale, while Payne and Miss Faye, now married, settle down in New Jersey, where they open a small broadcasting station. Miss Faye appeals to Romero for a loan to enlarge their station; but when Payne finds out about it, he is furious and leaves Miss Faye. She signs a contract to sing on Oakie's station, and within a year she becomes their leading star. Oakie, knowing that she still loved Payne, feels sorry when she tells him she was going to Reno for a divorce so as to marry Romero. Through a ruse, he gets a message to Payne, who arrives at the studio on the night of the first national broadcasting hook-up. Oakie prevents Miss Faye from leaving, and brings about a reunion between her and Payne.

Don Ettlinger, Edwin Blum, Robert Ellis, and Helen Logan wrote the screen-play; Archie Mayo directed it, and Kenneth Macgowan produced it. In the cast are James Newill, Eula Morgan, William Pawley, and others.

Suitability, Class A.

"Mutiny in the Arctic" with Richard Arlen, Andy Devine and Anne Nagel

(Universal, April 18; time, 61 min.)

A moderately entertaining program melodrama, suitable mostly for the juvenile trade; but intelligent audiences may find the plot somewhat ludicrous, for it is far-fetched. The fans who can take anything so long as there is action, however, may accept it, since there are a few fights and adventure. The best part of the picture is the background shots used in the ice country scenes; these are comprised of stock shots of crumbling icebergs, also of scenes of persons escaping on ice floes:—

Richard Arlen and Andy Devine obtain the backing of Addison Richards for an expedition to find a new radium deposit in the Arctic. They charter a vessel owned by Oscar O'Shea, who acts as Captain. Unknown to Arlen and Devine, Richards enters into a plot with the first mate (Don Terry) to steal the map and then take control. Terry kills the Captain, and steals the map; but he and his companion turn also on Richards. Arlen, Devine, Richards, the cook and a dog are cast adrift on an iceberg. Anne Nagel, Devine's sister and Arlen's fiancée, hears that the ship had been sunk, and sets out by aeroplane to search for the survivors. She lands at an Eskimo village where she finds Terry; he informs her that Arlen and Devine had gone down with the ship. She starts out for home; accidentally she spies the survivors. In trying to land, she crashes her plane, but she is unharmed. According to Devine, the melting berg on which they were stranded was nearing land. Arlen swims for shore and lands at the Eskimo village completely exhausted. The friendly Eskimos set out to rescue the others; they arrive just in time, for the iceberg was breaking up. In an encounter with Terry, Arlen overpowers him, gets back the map, and arranges to carry on the expedition.

Paul Huston wrote the story, and Maurice Tombragel and Victor McLeod, the screen play; John Rawlins directed it, and Ben Pivar produced it. In the cast are Harry Cording, and others.

Suitability, Class A.

"South of Panama" with Roger Pryor and Virginia Vale

(Producers Releasing Corp.; time, 64 min.)

This spy program melodrama is best suited for small towns and neighborhood theatres, where patrons are not too exacting in their demands. The story is highly implausible; yet it should serve its purpose as a program filler, for the action moves at a pretty good pace, and the performances are pleasant. There are a few exciting moments, in which the hero becomes entangled with the villains; these hold one in some suspense. The romance is routine:—

Virginia Vale, who worked as an entertainer in Panama, rushes to the airport to meet her brother, who had flown down from Washington to make important government experiments on aeroplanes with a new camouflage paint he had invented. Realizing that she had been followed by two sinister-looking men, she signals her brother (Hugh Beaumont) not to recognize her; instead she embraces a stranger (Roger Pryor), who had alighted from the plane, and whispers to him to pretend to be her brother. Pryor, a newspaper reporter, intrigued by her action, follows her instructions. No sooner do they enter a taxicab than they realize that the driver was an enemy. Pryor knocks him out and drives the cab back to town. He insists that Miss Vale explain everything to him; instead she sneaks away. By means of a disguise, which she used in her capacity as a singer at the cafe, Miss Vale talks to Pryor without his realizing she was the girl he had been looking for. Lionel Royce, head of the spy ring, which wanted the formula of Beaumont's invention, kidnaps Pryor, thinking he was Miss Vale's brother; it is then that Pryor finds out what it was all about. Royce learns of the trick and is enraged; he goes after Beaumont and Miss Vale. By quick thinking, Pryor manages to get Miss Vale and Beaumont out of the hideout. The spies go after them in a car, but they meet with an accident and are killed. Freed from danger, Beaumont returns to Washington. Miss Vale and Pryor are united.

Ben Roberts and Sidney Sheldon wrote the screen play, Jean Yarbrough directed it, and T. H. Richmond produced it. In the cast are Lucien Prival, Duncan Renaldo, Lester Dorr, and others.

Suitability, Class A.

"A Very Young Lady" with Jane Withers, Nancy Kelly and John Sutton

(20th Century-Fox, June 13; time, 79 min.)

Just a fair program picture of adolescent love. It is a re-make of "Girls' Dormitory," produced in 1936. Except that the story has been treated in a lighter vein and has a more logical ending, this version is no improvement on the old version. As a matter of fact, it is somewhat dragged out and too talky; moreover, it is doubtful if the Jane Withers fans will enjoy seeing her in the part she portrays here for, with the exception of one situation, she is made to act in a subdued manner:—

Jane, a pupil at an exclusive girls' school, sneers at lady-like manners, refuses to go to parties, and does not hesitate to fight, even with boys. The head of the school (John Sutton) talks the matter over with Nancy Kelly, one of the teachers; she suggests that they write to Jane's father to send her a party dress, for she felt that once Jane went to a party and was complimented she would change. The plan works, particularly when Sutton, following Miss Kelly's advice, presents flowers to Jane at the first party she attends. When Richard Clayton, a pupil of a military academy attending the dance, tells Jane that flowers were a token of love, she is thrilled, and immediately thinks that Sutton loved her, and that she was madly in love with him. She writes imaginary love letters to him, which she destroys. But one of these letters falls into the hands of Janet Beecher, a stern teacher, who demands an investigation. Jane tries to run away, causing concern to Sutton and Miss Kelly; but she is found and brought back. She finally confesses everything to Miss Kelly, not realizing that Miss Kelly herself loved Sutton. When Miss Kelly reveals to the investigating committee and Sutton himself the truth, they drop the investigation. Jane goes on thinking that Sutton still loved her and that he would propose after graduation. But she finally decides to sacrifice her love for him in order to save young Richard from "going to the dogs," because of his love for her. She suggests that Sutton marry Miss Kelly, which he does.

The plot was adapted from the play by Ladislav Fodor; he and Elaine Ryan wrote the screen play; Harold Schuster directed it, and Robert T. Kane produced it. In the cast are June Carlson, Charles Halton, Cecil Kellaway, and others.

Suitability, Class A.

"Lady From Louisiana" with John Wayne and Ona Munson

(Republic, April 22; time, 82 min.)

A fairly good melodrama, with a romance and some comedy. It is a little slow in getting started, but it gradually picks up speed and in the second half the action, which is of the racketeering type, is well-paced; moreover, the picture ends with exciting flood scenes. The performances are engaging, and the production values are good. Since the action takes place around 1885, the costumes are naturally old-fashioned:—

Ona Munson meets John Wayne aboard a Mississippi river boat bound for New Orleans; they fall in love. Unknown to her, Wayne's mission in New Orleans was to investigate the lottery run by her father (Henry Stephenson); nor is he aware of her identity. When, on landing, he is greeted by Helen Westley, head of the anti-lottery league, Miss Munson is a little annoyed; but she felt that he would soon find out that it was an honest business. Her father, however, forbids her to see him. Stephenson discovers that his assistant (Ray Middleton) had actually been stealing lottery funds that were supposed to have been turned over to hospitals, and that he had been accepting graft from a notorious section of New Orleans for the protection he could give them. Stephenson discharges him. Middleton's henchmen murder Stephenson and make it look as if the fanatics in Wayne's league had committed the murder. Miss Munson is heartbroken and refuses to see Wayne. Instead, she decides to fight Wayne, and, since neither she nor any one else had known about Middleton's actions, she puts him at the head of the organization. She uses her social position, wealth, and charm to get into the good graces of public officials; thus she is able to thwart Wayne at every turn. Wayne, with the aid of Miss Westley, steals the lottery records, which incriminated all the public officials receiving graft. It is then that Miss Munson learns the truth about Middleton. With the evidence at his command, Wayne rounds up everyone connected with the lottery, and brings them into court. During the trial, a storm breaks out and the court house caves in. Knowing that Miss Munson intended talking, Middleton tries to escape with her; but as the levee gives way, flooding the streets, Middleton saves himself. He rushes aboard a steamer, and at the point of a gun orders the Captain to set sail. Wayne jumps aboard the steamer and forces the Captain to turn back and use his boat to plug the break in the levee. In a fight with Middleton, he throws him overboard. The flood is under control. After everything is cleared up, Wayne and Miss Munson are married.

Edward James and Francis Faragoh wrote the story, and Vera Caspary, Michael Hogan and Guy Endore, the screen play; Bernard Vorhaus directed and produced it. In the cast are Jack Pennick, Dorothy Dandridge, and others.

Not for children. Class B.

"They Met in Argentine" with Maureen O'Hara and James Ellison

(RKO, April 25; time, 76 min.)

This comedy with romance and music is just fair entertainment. The plot is ordinary the action slow-moving, and the romance routine. Only in the musical numbers does it have any real "pep"; the best dance routine is the one towards the end, in which a large group participates. The one real thrill comes during a game played by six men on horseback, in which the fiercest sort of fighting and brutality is displayed:—

James Ellison, while in Buenos Aires on an assignment from an oil company, receives a telephone call from his employer ordering him to buy a famous race horse owned by Robert Barrat. Barrat is not interested in selling the horse. Joseph Buloff, Barrat's trainer, takes a liking to Ellison and suggests that he leave with him for Barrat's estancia where there would be held a bull auction. Buloff would introduce him as an important cattle buyer to impress Barrat. Buloff hoped that Ellison would fall in love with Barrat's daughter (Maureen O'Hara). But Barrat learns what Ellison was really after; through a trick he forces Ellison to bid a large sum of money for a prize bull; in addition, he keeps sending bulls to Ellison's employer as gifts. At a fiesta given by Barrat, Alberto Vila, who loved Miss O'Hara and was jealous of Ellison, chooses him to play in a dangerous game, of which Ellison knew nothing. Ellison saves Vila's life when another player tries to harm him; he brings Vila, who was unconscious, back to the estancia. Miss O'Hara, thinking that Ellison had purposely injured Vila, berates him. And Barrat then tells him he

knew what he was after, and in order to get rid of him would give him the race horse as a gift. Ellison leaves; but when Vila regains consciousness and reveals what had happened, Miss O'Hara is ashamed of herself. She rushes after Ellison and confesses her love for him; he returns to her home with her.

Jerry Cady wrote the screen play, Leslie Goodwins and Jack Hively directed it, and Lou Brock produced it. In the cast are Buddy Ebsen, Diosa Costello, Victoria Cordonva, Luis Alberni, and others.

Suitability, Class A.

BOX-OFFICE PERFORMANCES

(Continued from back page)

RKO

"Kitty Foyle": Excellent-Good.
 "Remedy for Riches": Fair-Poor.
 "Convoy": Fair-Poor.
 "Little Men": Fair-Poor.
 "Let's Make Music": Fair-Poor.
 "Saint in Palm Springs": Fair-Poor.
 "Mr. and Mrs. Smith": Good.
 "Play Girl": Fair-Poor.
 "Scattergood Baines": Fair-Poor.

Twenty pictures, excluding the westerns, have been checked. Grouping the pictures from the beginning of the season, we get the following results: Excellent-Good, 1; Good, 1; Good-Fair, 4; Good-Poor, 1; Fair-Poor, 12; Poor, 1.

Twentieth Century-Fox

"Hudson's Bay": Good-Fair.
 "Michael Shayne, Private Detective": Fair-Poor.
 "Romance of the Rio Grande": Fair-Poor.
 "Tall, Dark and Handsome": Very Good-Fair.
 "Girl in the News": Fair-Poor.
 "Ride Kelly Ride": Fair-Poor.
 "Golden Hoofs": Fair-Poor.
 "Western Union": Very Good-Good.
 "Murder Among Friends": Fair-Poor.
 "Tobacco Road": Very Good-Fair.
 "Sleepers West": Fair-Poor.

Thirty-two pictures have been checked. Grouping the pictures from the beginning of the season, we get the following results: Excellent-Very Good, 1; Excellent-Fair, 1; Very Good-Good, 2; Very Good-Fair, 3; Very Good-Poor, 1; Good-Fair, 2; Good-Poor, 6; Fair, 2; Fair-Poor, 14.

United Artists

"Road Show": Fair-Poor.
 "So Ends Our Night": Good-Poor.
 "Cheers for Miss Bishop": Very Good-Poor.

Thirteen pictures have been checked. Grouping the pictures from the beginning of the season, we get the following results: Very Good-Good, 3; Very Good-Poor, 1; Good, 1; Good-Fair, 4; Good-Poor, 1; Fair, 1; Fair-Poor, 2.

Universal

"Invisible Woman": Fair-Poor.
 "Where Did You Get That Girl?": Fair-Poor.
 "Lucky Devils": Fair-Poor.
 "San Francisco Docks": Fair-Poor.
 "Six Lessons from Madame La Zonga": Fair-Poor.
 "Buck Privates": Very Good-Good.
 "Back Street": Good.
 "Meet the Chump": Fair-Poor.
 "Nice Girl": Very Good-Good.

Twenty-eight pictures, excluding the westerns, have been checked. Grouping the pictures from the beginning of the season, we get the following results: Very Good-Good, 4; Good, 1; Good-Fair, 5; Good-Poor, 4; Fair, 2; Fair-Poor, 12.

Warner Bros.

"Four Mothers": Good-Fair.
 "Honeymoon for Three": Good-Fair.
 "Father's Son": Fair-Poor.
 "Flight From Destiny": Good-Poor.
 "Great Mr. Nobody": Fair-Poor.
 "Footsteps in the Dark": Good-Fair.
 "Here Comes Happiness": Fair-Poor.
 "The Sea Wolf": Very Good-Good.

Fourteen pictures have been checked. Grouping the pictures from the beginning of the season, we get the following results: Very Good-Good, 2; Very Good-Fair, 1; Good-Fair, 3; Good-Poor, 3; Fair, 1; Fair-Poor, 4.

tributors, who naturally would not want to break the law, if it should remain uncontested. You may imagine, then, what the difficulties of the distributors will be when each county attorney gives certain points of the law his own interpretation.

The Department of Justice will do nothing to contest the constitutionality of this law; it will, therefore, be up to the producers to do it. And as yet they have not formulated definite plans; they are awaiting the advice of their attorneys.

It is probable that the producers will apply to the courts for an injunction to stay the execution of the law until the federal courts determine whether it is or it is not constitutional.

* * *

THE TWELFTH NATIONAL CONVENTION of Allied States Association of Motion Picture Exhibitors will be held this year at the Benjamin Franklin Hotel, in Philadelphia, for three days beginning on Tuesday, September 26.

The problems that may arise as a result of the adoption of the Consent Decree will be analyzed thoroughly for the benefit of all exhibitors.

All, however, will not be business; the committee in charge is making plans to prepare for the delegates and for the guests a highly entertaining program.

The committee looks forward to a big attendance on the part of industry executives.

PICTURES NOW IN PRODUCTION

Columbia

"TILLIE THE TOILER," with Kay Harris, William Tracy, George Watts. This will probably be a new series based on the comic strip. It is difficult to pass judgment on it until the first picture will be released. Based on the value of the players as box-office attractions, however, it is just program.

Goldwyn

"THE LITTLE FOXES," with Bette Davis, Richard Carlson, Teresa Wright. This is to be based on the successful stage play by Lillian Hellman. In reviewing the play, Richard Watts, Jr., drama critic for the *Herald-Tribune* said: "Miss Hellman's new play is a grim, bitter and merciless study; a drama more honest, more pointed and more brilliant than even her triumphant previous work, 'The Children's Hour' ('We Three')." With Bette Davis heading the cast, there is no reason why this should not make a very good picture, with similar box-office returns.

Metro-Goldwyn-Mayer

"UNHOLY PARTNERS," appraised in the March 8 issue under the title "The Uniform."

Monogram

"WRANGLER'S ROOST," with Ray Corrigan, John King. Western.

"THE GANG'S ALL HERE," with Frankie Darro, Keye Luke, Jackie Moran, Marcia Mae Jones, Mantan Moreland. Good program.

Paramount

"AMONG THE LIVING," with Albert Dekker, Susan Hayward, Gordon Jones. Good program.

Republic

"NEVADA CITY," with Roy Rogers. Western.

RKO

"DUDE COWBOY," with Tim Holt. Western.

Twentieth Century-Fox

"DRESSED TO KILL," with Lloyd Nolan, Mary Beth Hughes, Sheila Ryan. Nolan is a good performer; therefore, good program.

"YANK IN THE R.A.F.," with Tyrone Power, Betty Grable, John Sutton, Reginald Gardiner, Bruce Lester. Very good with similar box-office possibilities.

"LAST OF THE DUANES," with George Montgomery, Lynne Roberts, Eve Arden. Program.

Universal

"BIG HOUSE BLUES," with Robert Paige, Anne Gwynne, Nat Pendleton, Elisabeth Risdon. Program.

BOX-OFFICE PERFORMANCES

The previous box-office performances were published in the January 25 issue.

Columbia

"The Phantom Submarine": Fair-Poor.

"Arizona": Very Good-Fair.

"This Thing Called Love": Good-Fair.

"Face Behind the Mask": Fair-Poor.

"The Devil Commands": Fair-Poor.

"Adam Had Four Sons": Good-Fair.

"Meet Boston Blackie": Fair-Poor.

"Blondie Goes Latin": Good-Fair.

"Missing Ten Days": Fair-Poor.

"Lone Wolf Takes a Chance": Fair-Poor.

"Ellery Queen's Penthouse Mystery": Fair-Poor.

Twenty pictures, excluding the westerns, have been checked. Grouping the pictures from the beginning of the season, we get the following results: Very Good-Fair, 1; Good-Fair, 5; Good-Poor, 2; Fair, 1; Fair-Poor, 11.

First National

"Case of the Black Parrot": Fair-Poor.

"High Sierra": Very Good-Fair.

"Strawberry Blonde": Very Good-Fair.

Eleven pictures have been checked. Grouping the pictures from the beginning of the season, we get the following results: Excellent-Very Good, 1; Very Good-Fair, 4; Good-Fair, 2; Fair-Poor, 4.

Metro-Goldwyn-Mayer

"Keeping Company": Fair-Poor.

"Flight Command": Very Good-Good.

"Maisie Was a Lady": Good-Fair.

"Philadelphia Story": Excellent-Good.

"Wild Man of Borneo": Poor.

"Come Live With Me": Good-Fair.

"Blonde Inspiration": Fair-Poor.

"Trial of Mary Dugan": Fair-Poor.

"Andy Hardy's Private Secretary": Excellent-Good.

"Free and Easy": Poor.

"Rage in Heaven": Good-Fair.

"The Penalty": Fair-Poor.

Twenty-seven pictures have been checked. Grouping the pictures from the beginning of the season, we get the following results: Excellent-Very Good, 2; Excellent-Good, 2; Very Good-Good, 2; Good, 1; Good-Fair, 10; Good-Poor, 1; Fair, 3; Fair-Poor, 4; Poor, 2.

Paramount

"Doomed Caravan": Good-Poor.

"Victory": Fair.

"Aldrich Family in Life with Henry": Fair.

"You're the One": Fair-Poor.

"The Mad Doctor": Fair-Poor.

"Virginia": Excellent-Good.

"Monster and the Girl": Fair-Poor.

"In Old Colorado": Good-Poor.

"The Lady Eve": Very Good-Good.

"Las Vegas Night": Fair.

"The Roundup": Fair-Poor.

Twenty-six pictures have been checked. Grouping the pictures from the beginning of the season, we get the following results: Excellent-Good, 2; Very Good-Good, 2; Good, 1; Good-Fair, 5; Good-Poor, 5; Fair, 3; Fair-Poor, 8.

(Continued on inside page)

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The Minnesota Compulsory Block-Sales Law

Now that the exhibitors of the State of Minnesota have succeeded in having passed a law to regulate the sale of motion pictures in accordance with their wishes, let us look into this law to determine whether it will or will not prove beneficial to their own interests.

Section 2 provides that no distributor shall license his feature films to an exhibitor unless the license provides that "all the feature motion picture films, which such distributor will license during the exhibition season, or the unexpired portion thereof, shall be included. The term 'all the feature motion picture films' shall apply to each producer for whom the distributor is acting."

In other words, a distributor, in selling his feature films to an exhibitor, must sell them all or none at all. By the same token, if an exhibitor should wish to buy one or two of a distributor's pictures the distributor will tell him: "Oh, no, Mister! I cannot sell you part of my product; I must sell you every feature picture I intend to release for the season." In other words, a definite end is put to spot booking in Minnesota.

This part of the law will certainly work a greater hardship on the independent distributors than on the major distributors. An exhibitor might be willing to buy part of an independent distributor's program, but such distributor will not be able to sell him less than his entire output.

In the case of United Artists, the law is ambiguous, for the sentence, "The term 'all feature motion picture films' shall apply to each producer for whom the distributor is acting" may be interpreted in two ways: The one is that United Artists must sell to an exhibitor all the feature pictures of an individual producer; the other is that it must sell to him all the feature pictures of all its individual producers together. If the latter interpretation is correct, an exhibitor will not be able to buy the Selznick pictures unless he buys also the Wanger, the Lesser, the Small, the Hal Roach, the Korda pictures, including the pictures of any other producer who may release pictures through United Artists in a given season. If so, how can any one expect the courts to uphold a law that prohibits a manufacturer (the producer) from selling his product unless in such sale is included the product of other manufacturers with whom he has no financial interests, and with whom he is related only by virtue of the fact that they all employ the same selling organization?

As to the cancellation clause, the law provides that the exhibitor may cancel a minimum of 20 per cent of the pictures he will contract for if he should consider these pictures "injurious and damaging to his business or offensive on moral, religious or racial grounds. . . ."

It is noteworthy that this provision of the law has two consequences: the one is, that it does not grant to the exhibitor an unconditional cancellation right; he may not cancel a single picture on the mere ground that he does not want to play it, a right he enjoyed in the pre-Consent Decree days—he must first prove that it is injurious or damaging to his business, or that it is offensive to the people of his community on either moral, religious or racial grounds. The other is that it gives the exhibitor an unlimited cancellation right—there is no "ceiling" to the number of pictures he may cancel as long as he can make the assertion that the pictures he desires to cancel are injurious and damaging to his business, or are otherwise offensive to the people of his community. (The specified minimum cancellation right might just as well have been left out, for it is meaningless, since the law did not set a maximum cancellation right.)

The influence this limitless cancellation provision will exert may be that subsequent-run exhibitors may cancel

every first-run picture that has shown a poor box-office performance, but they will first have to prove that it would prove injurious and damaging to their business were they to play it. The catch is that, unless an exhibitor plays a picture, he would have a hard time proving that it would injure or damage his business; yet he cannot cancel it after he has played it, for the cancellation notice must be sent within fifteen days after the notice of the picture's date of availability is received.

Suppose an exhibitor, after objecting to playing a given picture, was induced to play it, and after playing it he found that it did not make him any profit. In such a case, the distributor will surely have a lawsuit on his hands, unless he offers to the exhibitor a satisfactory settlement.

Is it any wonder that the distributors stopped selling their pictures in the State of Minnesota as soon as the law went into effect? With the criminal penalty attached to that law, it would be highly dangerous for a distributor to sell less than his entire program for the season, when at the same time five of the major companies are prohibited, by reason of the Consent Decree, from selling more than five pictures on any one contract.

Thus the Minnesota compulsory block-sales law is destined to cause a havoc to the interests, not only of the major companies, but also of the independent distributors, as well as of the independent exhibitors themselves, whose interest the law was supposed to protect.

A lawyer friend of mine has told me that he has never seen a law so loosely drawn and so ill-considered as this law. He went so far as to state that it hasn't the slightest chance of survival in a court test.

The law departments of some of the major companies are convinced that the law will be nullified by the courts. The Department of Justice is reported to have expressed a belief that the statute is unconstitutional in that it violates the Interstate Commerce clause and the Due Process clause of the Federal Constitution. Even the attorney general of Minnesota is reported to have expressed a doubt as to its constitutionality when he made a study of it at the request of Governor Stassen. But Governor Stassen, having been elected by aid of the theatre owners of that state, signed the bill to please them, regardless of the doubts expressed by his attorney general on its constitutionality.

It is probable that the major distributors will apply for an injunction to stop the enforcement of this law until such time as its constitutionality has been determined by the Federal courts. If they do not do this, they may have to move their exchanges to a Wisconsin town, nearest to Minneapolis, and then tell the Minnesota exhibitors: "Do you want film? Come over here and get it!"

THE OTHER SIDE OF THE SEAL

When the first article of the series on the Production Code Seal appeared, Mr. Martin Quigley, publisher of *Motion Picture Herald*, with whom I am on the most friendly terms, called on me to point out to me, in a friendly fashion, the harm that he feared would be done it, as a result of my articles, the producers were compelled to abandon the Seal, or to disband the Production Code Administration.

One some points I agreed with Mr. Quigley, but on other points I was in decided disagreement with him. I suggested to him that, when the series of those articles was completed, he give me in writing his point of view so that I might present it to you. The letter below is from Mr. Quigley:

(Continued on last page)

"Roar of the Press" with Jean Parker and Wallace Ford

(Monogram, April 30; time, 72 min.)

A pretty good newspaper story, of program grade. Wallace Ford, as a hard-working reporter, is, by virtue of a competent and believable performance, mainly responsible for the picture's entertainment value. On occasion the action is slowed up by too much dialogue; but, for the most part, it moves along at a fairly good pace and holds one's attention well. There is plentiful comedy and a romance:—

Ford, a reporter for a New York newspaper, marries a small-town girl (Jean Parker) and brings her to New York for their honeymoon. Just as they are about to enter their hotel, the body of a man falls from the roof of a building next to the hotel. Ford naturally rushes to the scene, and from papers in the man's pocket finds out that he was an important person, the head of an organization known as "Guard America Committee." When Ford telephones the information to the managing editor (Jed Prouty), Prouty insists, despite Ford's pleas that he was on his honeymoon, that he continue on the case. Miss Parker is dejected and worried, for she does not see Ford at all. Ford's investigations lead him to the belief that the man had been murdered; he finds also another dead man, who, in some way, was tied up in the case. Eventually Ford gets to the bottom of the case and proves that the murders had been committed by fifth columnists. The villains attempt to harm Ford and Miss Parker, whom they had tricked to their hideout; but quick thinking on the part of Paul Fix, a gangster friendly to Ford, saves the young couple, and the spies are rounded up. Ford and Miss Parker finally get together.

Albert Duffy wrote the screen play, Phil Rosen directed it, and Scott R. Dunlap produced it. In the cast are Suzanne Kaaren, Harlan Tucker, Matty Fain, and others.

Suitability Class A.

"King of the Zombies" with Dick Purcell, John Archer and Joan Woodbury

(Monogram, May 14; time, 67 min.)

It may have been the intention of the producers to make "King of the Zombies" a horror thriller, but this program picture has turned out a moderately interesting comedy and not a thriller. The melodramatic part of the story, dealing with zombies and spies, is too silly to be taken seriously by anyone but juveniles. Yet it may go over in houses that cater to fans who want action, regardless of story values. Mantan Moreland, as the hero's frightened servant, is quite amusing; he provokes laughter each time he appears:

Owing to dangerous storm conditions, John Archer is forced to ground the plane in which he, his servant (Moreland), and his friend (Dick Purcell) were passengers; they find themselves on a mysterious looking island. Their investigations lead them to a house inhabited by Henry Victor, who introduces himself as a doctor, Victor's wife, who seemed to be under a hypnotic spell, and her niece (Joan Woodbury). Miss Woodbury tries to tell them they were in danger, but Victor prevents her from doing so. In the meantime, Moreland discovers that there were zombies on the premises. Both Purcell and Archer laugh at him, but they later find out he was right. They finally trail Victor to a voodoo ceremony he was conducting with the aid of some natives. There they find an important Admiral of the U. S. Navy, who had been kidnapped by Victor's men and held prisoner. It develops that Victor was the head of a gang of spies, and that he was attempting to force the admiral to reveal government secrets to him. Archer and Purcell finally turn the tables on Victor, who is himself killed by the zombies. They are finally rescued. Archer and Miss Woodbury fall in love with each other.

Edmond Kelso wrote the screen play. Lindsley Parsons produced it, and Jean Yarbrough directed it. In the cast are Patricia Stacy, Guy Usher, and others.

Suitability Class A

"Country Fair" with Eddie Foy, Jr., June Clyde and Guinn Williams

(Republic, May 5; time, 74 min.)

This slapstick comedy, which mixes hill-billy characters with city politicians in a farcical manner, should give satisfaction in small towns and neighborhood theatres. Some of the situations are laugh-provoking, due mostly to the antics of Eddie Foy, Jr., as manager for the political candidate. And, although the story itself is slightly silly, it moves at a fast pace, alternating between comedy, romance, and music:—

Foy, manager for William Demarest, candidate for governor, is extremely eager for Demarest to win, because June Clyde, manager for the rival candidate, had promised to marry Foy should Demarest win. Both candidates know that, in order to win, they would have to obtain the vote of the citizens of Potts County, and so they both set out to win over the voters. They arrive in the midst of a county fair, and find that the citizens are more interested in electing Lulubelle the most popular girl than in listening to political speeches. Realizing that he was getting nowhere, Foy hits an idea to win the votes. He tells everyone that Lulubelle was Demarest's long-lost daughter who had been kidnapped from him by gypsies. But Miss Clyde informs the town's strong man (Guinn Williams), who was Lulubelle's sweetheart, of the trick. Williams is angry and warns Demarest that no one would vote for him. Thinking he would lose, Demarest so informs Harold Huber, a gangster, who was ready to bet all his money on the election. But Williams changes his mind and decides to run with Demarest as lieutenant governor. They are naturally elected. But Demarest soon disappears from the scene and Williams becomes governor.

Jack Townley wrote the story, and Dorrell and Stuart McGowan, the screen play; Frank McDonald directed it, and Armand Schaefer produced it. In the cast are Ferris Taylor, Maurice Cass, Lulubelle and Scotty, and others.

Suitability Class A.

"The Invisible Ghost" with Bela Lugosi

(Monogram, April 25; running time, 64 min.)

This horror melodrama is strictly for the ardent followers of entertainment of this type. Others may find the story extremely far-fetched and the action a little slow-moving. Routine tricks are employed to create an eerie atmosphere; but only in one or two spots are they effective. Since the murderer's identity is known to the audience from the beginning, the mystery angle is naturally dispensed with. There is some comedy and a formula romance:—

The police are at a loss to discover the identity of the murderer who had killed several persons in the vicinity of the home owned by Bela Lugosi. Lugosi, a kindly person, who lived with his daughter (Polly Ann Young) in the large house, refused to move because of his sentimental attachment to the place and his hope that some day his wife (Betty Compson), who had left him, would return. Miss Compson had returned, slightly demented; Lugosi's faithful gardener had hidden her in his quarters in an effort to restore her to health before letting Lugosi know of her presence. Unknown to everyone, even to himself, Lugosi, while under a hypnotic spell cast on him by Miss Compson, committed the murders. The blame for one of these murders is placed on John McGuire, Miss Young's fiance. McGuire is tried, convicted, and put to death in the electric chair. His twin brother (also played by McGuire) calls to see Lugosi, in an effort to obtain facts to clear his brother's name. One night, while in the presence of McGuire and police officers, Lugosi suddenly gets a spell and the truth is revealed. Just then Miss Compson dies, and Lugosi regains his sanity. He willingly goes with the police, ready to pay for his crimes.

Al and Helen Martin wrote the screen play, Joseph H. Lewis directed it, and Sam Katzman produced it. In the cast are Clarence Muse, Terry Walker, Ernie Adams, and others.

Not for children. Class B.

"The Big Boss" with Otto Kruger, John Litel and Gloria Dickson

(Columbia, April 28; time, 70 min.)

A fair program melodrama. Not only is the plot familiar, but it is developed in a routine style, without any novel touches. The fact that the spectator's interest is held to some degree is owed to the performances by the leading players, who, despite weak material, manage to make an impression. Comedy and romance round out the plot:—

John Litel, a country lawyer, gains prominence and eventually becomes state senator. When the anti-lynching bill he sponsors is passed, Gloria Dickson and Don Beddoe, two newspaper reporters, are surprised, for they knew that no bill could be passed unless it was backed by Otto Kruger, powerful political leader. They immediately assume that Litel had become one of Kruger's men. When Miss Dickson confronts him, Litel denies any connection with Kruger. Kruger calls to see Litel; Litel fails to recognize him as his own brother who had run away from home when quite young. Kruger offers to help Litel in his political career; although Litel knew of Kruger's reputation he accepts his help, warning him that he would give no favors in return. Litel eventually becomes governor. His first attempt to do away with slave chain-gang labor by legislation fails; it is then that he learns that Kruger and a few of his associates profited by the slave labor. Through a series of circumstances involving a murder, Litel traces Kruger's record and learns that he was an escaped convict; also that he was the murderer. When he confronts him with the facts, Kruger confesses. But Litel learns that evening that Kruger was his brother. He decides to resign rather than prosecute his own brother. Kruger, in order not to ruin Litel's career, gives himself up, without divulging his relationship to the governor. Litel and Miss Dickson are united.

Howard J. Green wrote the screen play, Charles Barton directed it. In the cast are Robert Fiske, George Lessey, Joe Conti, and others.

Not for children. Class B.

"They Dare Not Love" with George Brent, Martha Scott and Paul Lukas

(Columbia, April 30; time, 76 min.)

Just a fair drama, based on an anti-nazi theme. It suffers by comparison with some of the other pictures of this type, for the story in this case is weaker and the action is too slow-paced to hold one in tense suspense. Moreover, although the performances by George Brent and Martha Scott are good, the characters they portray fail to awaken the spectator's deep sympathy. It is only towards the end, when Brent and Miss Scott are caught in the web of a nazi plot, that one's emotions are stirred. Considering the present state of world affairs, audiences may not be in a receptive mood for entertainment of this type:—

Brent, an Austrian prince, escapes from Vienna just as Hitler's men take over. On a steamer bound for America, he meets two friends—Egon Brecher, a professor, and his daughter (Miss Scott), who, too, had escaped in time. By the end of the trip Brent and Miss Scott are in love; but she asks him not to see her again, first, because of his social position, and, secondly, because of the fact that she could not give up her fiance, who was in a concentration camp. Brent leads a gay life in the company of a society friend (Kay Linaker); but he cannot forget Miss Scott. He meets her one day and follows her to her home. Brecher upbraids him for having forgotten his friends who were suffering. This sobers Brent. He goes to Paul Lukas, a Gestapo chief, and offers to give himself up if Germany would release seven of his friends, including Miss Scott's fiance. Lukas agrees to this and arranges for Brent to sail. But Miss Scott learns that not only was her fiance in New York, but that he was a German agent; furthermore, that Brent had walked into a trap. She rushes to the steamer to warn him. He then realizes that he had been lured aboard a German boat; Miss Scott is prevented from leaving. The Captain (Frank Reicher) marries them. Hating the things Lukas stood for, Reicher ignores the code message warning him that, since Germany was at war with England, he should change his course. They are attacked by an English destroyer and forced to surrender. Brent and Miss Scott are overjoyed when they are taken prisoners by the British.

James E. Grant wrote the story, and Charles Bennett and Ernest Vajda, the screen play; James Whale directed it, and Sam Bischoff produced it. In the cast are Roman Bohnen, Edgar Barrier, and others.

Suitability Class A.

"The People vs. Dr. Kildare" with Lew Ayres, Lionel Barrymore, Laraine Day and Bonita Granville

(MGM, Released May 2; running time, 77 min.)

This picture maintains the quality level of the other pictures of this series. It holds one's interest, and touches one's heartstrings considerably. The hero's efforts to find the cause of the paralysis of a patient, on whom he had performed an emergency operation, so as to save the hospital he worked for a large sum of money from a lawsuit, as well as his own reputation as a skillful surgeon, are followed by the audience with sympathy and good will. Lionel Barrymore is as impressive as ever as the famous surgeon Gillespie, and Mr. Ayres does as well as he did in other pictures of the series. Miss Day hasn't much to do, and nothing is said about their marriage:—

While driving with Miss Day, Ayres witnesses an accident in which Bonita Granville's spleen had been so injured that he had to perform an operation on the spot so as to save her life. Bonita recovers, but she remains paralyzed. She believes that her paralysis was the result of Ayres' lack of skill. Bonita sues the hospital and Dr. Ayres for a large sum of money. Ayres is convinced that the operation was not the cause of the paralysis. A chance remark by one of the characters during a recess of the trial gives him a clue. He follows it up and is eventually enabled to prove that the paralysis was the result of a spinal trouble. Eventually he is permitted to perform an operation on her and, by removing the cause of the trouble, Bonita recovers completely, and is able to resume her skating act, which had made her famous.

The plot has been taken from an original story by Lawrence P. Bachmann and Max Brand; it was put into screenplay form by Willis Goldbeck and Harry Ruskin. Harold S. Bucquet directed it.

Suitability, Class A.

"A Woman's Face" with Joan Crawford, Melvyn Douglas and Conrad Veidt

(MGM, May 9; running time, 105 min.)

A strong, engrossing melodrama, strictly for adults. It is actually a horror picture, and is slightly revolting in some respects. Yet it keeps one completely absorbed, holding one in tense suspense throughout. The revulsion one feels is brought about by the facial disfigurement of Miss Crawford; fortunately she appears only during part of the picture with that disfigurement. The story itself is unpleasant, since it deals with a group of worthless persons; but so expert are the performances that one finds the characters fascinating. Moreover the heroine's regeneration pleases one. The story is told in flashback; it opens in a courtroom where the heroine is on trial for a murder, and the plot unfolds as each witness gives testimony:—

Joan Crawford, embittered and lonely, hates the world; this was due to the fact that she had a horrible face disfigurement which made people shudder when they looked at her. She had, therefore, chosen a life of crime; she and her assistants practiced blackmail. She falls madly in love with Conrad Veidt, who was the first person who not only did not shudder when he saw her, but actually showed affection for her. While at the home of Osa Massen, the flighty, unfaithful wife of Melvyn Douglas, a famous surgeon, where she had gone to blackmail Miss Massen, she accidentally meets Douglas, who takes her for a common thief. Yet he feels sorry for her and induces her to undergo plastic surgery. After a painful period, she emerges a beautiful young woman. Still in love with Veidt, she agrees to go to the estate of his wealthy uncle (Albert Basserman) as governess to his young grandchild (Richard Nichols); the plot was for her to kill Richard so that Veidt might inherit his uncle's wealth. But association with the child, who adored her, changes her, and she finds herself unable to kill him. Douglas, a guest at the house, is happy to find that Miss Crawford was engaged in honest occupation. Veidt, crazed by the change in his plans, attempts to kill Richard himself. Douglas, who by that time, knew of the scheme, rushes with Miss Crawford to save Richard; Miss Crawford shoots and kills Veidt. Douglas, who had learned of his wife's infidelity and had entered a suit for divorce, stands by Miss Crawford, with whom he had fallen in love.

The plot was adapted from a play by Francis de Croisset; Donald Ogden Stewart and Elia Paul wrote the screen play; George Cukor directed it, and Victor Saville produced it. In the cast are Reginald Owen, Marjorie Main, Donald Meek, Charles Quigley, and others.

Not for children or adolescents. Class B.

"Dear Pete:

"I am glad to take this opportunity to avail myself of your kind suggestion that I set down for consideration certain views, previously expressed to you, which are in opposition to the position you have taken with respect to the certificate system of the Production Code Administration.

"The agreement, entered into in 1934, under which principal producing companies bound themselves not to exhibit publicly motion pictures unless and until held by the competent authority to be in conformity with the provisions of the Production Code, was a step in the direction of relieving a condition which had become the subject of voluble public and private protest.

"The accompanying agreement under which the fact that a picture had been so passed upon and approved would be attested by the affixing of a seal of approval, bearing a serial number, was and is a necessary device for purposes of regulation and enforcement.

"At the time these agreements were entered into, it appeared obvious that no ultimate and integral good purpose would be served under the new policy of betterment and reform unless companies operating circuits of theatres would, in their theatre departments, conform to and abide by the provisions of the new policy.

"For purposes of regulation and enforcement, these companies agreed that they would not only refrain from releasing pictures which had not been passed under the Code but, also, that they would refrain from exhibiting pictures that had not been passed under the Code. Hence the unavailability of screen time in affiliated houses for pictures not bearing the Code seal, against which you so emphatically complain. I wish to suggest that possibly you would have found grounds for even more emphatic complaint if you had discovered in these recent years that the right hand of these companies in exhibition was not letting the left hand in production know what it was doing.

"At the same time, it was promptly decided, as a matter of fair play, that producers of pictures, domestic or foreign, who were not members of the association would be admitted, on an equal cost and service basis, to the facilities of the Production Code Administration. Thereby, any producer, great or small, domestic or foreign, who was willing to conform to the overwhelming demand of American public opinion for decent motion pictures was provided with all necessary facilities in order to have his pictures qualified for acceptance on moral grounds in the affiliated theatres.

"It was then my thought, which has remained unchanged through the years, that no producer worthy of the name would seek to take commercial advantage out of the decency commitment of the organized industry by the deliberate production of pictures outside the provision of the decency code and if he did so the closing of the doors of the affiliated theatres, amongst many others that follow similar policies, would only be providential retribution.

"I have said that producers who are not members of the association were to share, equally, the cost and facilities in the treatment of their pictures by the Production Code Administration. Mr. Joseph I. Breen, the Director of the Production Code Administration, has stated that the cost of treating independent product has consistently, from the inception of the Administration up to the present time, been at out-of-pocket expense to the Association. In other words, the charges for examining independent production, conference and script reading have deliberately been held at levels below the actual cost to the Association. Mr. Breen knows the facts as you could not know them, except after examination of his records.

"No public authority has stated that the Production Code Administration system, including the award of certificates to decent pictures, is illegal. No court has pronounced it as illegal. It therefore seems to me that you are anticipating both the public authorities and the courts to the end, perhaps, of finding yourself in company with opportunists and exploiters who may be seeking to destroy a measure in the public interest for selfish purposes.

"The Production Code and the accompanying system is, up to now, the best means that has been discovered to keep the screen decent, to curb the purveyor of motion picture filth and to safeguard the prosperity and stability of the industry.

"I think you do your own reputation, the industry and the public, as well, a disservice when you seek to organize opinion against a system which, while not perfect, is the

most reasonable that has been proposed and the only one which has operated with manifest success in this or any kindred field.

"The system has materially improved the moral standards of American motion pictures. That it has not worked perfectly with respect to the control of objectionable material is an inevitable accompaniment of the difficulties which surround the operation and its administration by human beings who are not infallible.

"If there is a legal question under our laws involved, that is a matter for the courts to determine. In the meantime, it may well be remembered that a litigant who comes into court with unclean hands, in whatever type or kind of litigation, is by no means in a position of assured victory.

"And certainly the person who seeks, for purposes of individual commercial gain, to break down a system which has contributed so importantly to public welfare in order to exhibit salacious or otherwise objectionable material does not come into court with clean hands.

"Very truly yours,

"MARTIN QUIGLEY."

Mr. Quigley states that, since no public authority has yet pronounced the Code illegal, I might find myself in the wrong company if the system were to be upheld by the courts eventually.

Though I have had no legal training, it does not take a lawyer to determine that, the setting up of an extra-governmental body and the vesting it with the power of pronouncing life or death on a competitor's product, reeks with illegality. Besides, before writing that series of articles, I consulted competent counsel, who, on several occasions, and on similar matters, gave me opinions that have in each case proved to be correct. It is the same counsel who, in the Dallas case, suggested to me to advise the producers that it was useless for them to appeal from Judge Atwell's decision. And the subsequent decision of the Supreme Court justified that opinion fully.

It seems as if Mr. Quigley evidently has misunderstood me. I do not presume to lay down the law for the Hays Association; I am merely pointing out the dangerous ground on which its system rests, so that the producers may remedy the condition before the authorities start to do something about it.

PICTURES NOW IN PRODUCTION

Metro-Goldwyn-Mayer

"THE YEARLING," with Spencer Tracy, Gene Eckman, Ann Revere, Chill Wills. The book from which this is to be adapted has been a best seller. But since the other players, aside from Spencer Tracy, are not strong box-office attractions, it will have to depend on his name for its box-office success. It will undoubtedly turn out very good.

"LIFE BEGINS FOR ANDY HARDY," with Lewis Stone, Mickey Rooney, Fay Holden, Ann Rutherford, Sara Haden. Where the "Hardy" series is popular, this, too, should do good business.

"SMILIN' THROUGH," (in technicolor) with Jeanette MacDonald, Brian Aherne, Ian Hunter, Patrick O'Moore, Jackie Horner. This was made twice before, once in 1922 and again in 1932; Norma Shearer, Fredric March and Leslie Howard starred in the 1932 picture. There is no doubt that MGM will give it a lavish production that will be aided by the technicolor photography. But the story is slightly old-fashioned and familiar to many picture-goers. Since Miss MacDonald is in the cast there undoubtedly will be fine music. But the success of the picture will have to depend strongly on the box-office value of the stars.

Paramount

"SECRET OF THE WASTELANDS," with William Boyd. Western.

Republic

"PUDDIN' HEAD," with Judy Canova, Francis Lederer, Raymond Walburn, Slim Summerville, Alma Kruger, Buster Keaton. The story is amusing, and offers pretty good possibilities for an entertaining comedy, with music. Wherever Miss Canova's pictures have done well, this should have similar results.

RKO

"THE GAY FALCON," with George Sanders, Wendy Barrie, Allen Jenkins. Good program.

HARRISON'S REPORTS

Vol. XXIII

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RELEASE SCHEDULE FOR FEATURES

Columbia Features

(729 Seventh Ave., New York, N. Y.)

2213 North From the Lone Star—Elliott (58m.)	Mar. 31
2034 The Great Swindle—Jack Holt	Apr. 10
2002 Penny Serenade—Grant-Dunne (reset)	Apr. 24
2036 Under Age—Grey-Baxter	Apr. 24
2037 The Big Boss (Chain Gang)—Kruger-Litel	Apr. 28
2011 They Dare Not Love—Brent-Scott	Apr. 30
2214 The Return of Daniel Boone—Elliott (61m.)	May 7
2013 Her First Beau—Withers-Cooper-Fellows	May 8
2008 She Knew All the Answers—Tone-J. Bennett	May 15
2020 Naval Academy—Freddie Bartholomew	May 22
Senate Page Boys—Marshall-Bruce	May 30
Time Out for Rhythm—Vallee-Miller	June 5
2206 Medico of Painted Springs—Starrett	June 12

First National Features

(321 W. 44th St., New York, N. Y.)

559 The Strawberry Blonde—Cagney-deHavilland-Hayworth-Hale-Tobias	Feb. 22
573 Shadows on the Stairs—Inescort-Cavanagh	Mar. 1
568 Knockout—Kennedy-Bradna	Mar. 29
567 Strange Alibi—Kennedy-Perry-Hale	Apr. 19
560 The Wagons Roll at Night—Bogart-Sidney	Apr. 26
Affectionately Yours—Oberon-Morgan (88m.)	May 10
563 Singapore Woman—Marshall-Bruce (64m.)	May 17

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

126 Andy Hardy's Private Secretary—Stone-Rooney-Hunter-Rutherford	Feb. 21
127 Free and Easy—Hussey-Cummings-Bruce	Feb. 28
128 Rage in Heaven—Montgomery-Bergman	Mar. 7
129 The Penalty—Arnold-L. Barrymore	Mar. 14
No release set for	Mar. 21
124 The Bad Man—Beery-L. Barrymore-Day	Mar. 28
No release set for	Apr. 4
132 Men of Boys Town—Tracy-Rooney	Apr. 11
131 Washington Melodrama—Morgan-K. Taylor (reset)	Apr. 18
130 Ziegfeld Girl—Garland-Stewart-Lamarr (re.)	Apr. 25
133 The People vs. Dr. Kildare—Ayres-Day-L. Barrymore-Granville	May 2
136 A Woman's Face—Crawford-Douglas	May 9
135 I'll Wait For You—Sterling-Hunt-Kelly	May 16
134 Love Crazy—Powell-Loy-Patrick	May 23
Billy the Kid—Taylor-Donlevy-Hunter	May 30
The Get-Away—Sterling-Adams-Winninger	June 6
The Bargain Basement—Marx Bros.-Martin	June 13

Monogram Features

(630 Ninth Ave., New York, N. Y.)

Sign of the Wolf—Bradley-Whalen	Mar. 25
Break the News—Maurice Chevalier	Apr. 10
Hoosier Schoolboy—Rooney (reissue)	Apr. 17
Tumbledown Ranch in Arizona—Range Busters (62 min.)	Apr. 20
The Invisible Ghost (Shadows in the Night)—Bela Lugosi	Apr. 25
Roar of the Press (Widows of the Press)—Parker-Ford	Apr. 30
House of Mystery—K. Kent-J. Kelly (reset)	May 7
The Pioneers—Tex Ritter (reset)	May 10
King of the Zombies—Archer-Moreland	May 14
Redhead—Downs-Lang-Blore	May 21
Silver Stallion—LeRoy-Mason	May 28
Ranglers Roost—Range Busters	June 4

Paramount Features

(1501 Broadway, New York, N. Y.)

4052 In Old Colorado—Wm. Boyd (66m.)	Mar. 14
4022 The Lady Eve—Stanwyck-Fonda	Mar. 21
4023 Las Vegas Nights—Moore-Regan	Mar. 28
4024 The Roundup—Dix-Morison-Foster	Apr. 4
4025 Road to Zanzibar—Crosby-Hope-Lamour	Apr. 11
4053 Border Vigilantes—Wm. Boyd (62m.)	Apr. 18
4026 Power Dive—Arlen-Parker-Pryor	Apr. 25
4027 Reaching for the Sun—McCrea-Drew	May 2
4021 There's Magic in Music—Jones-Foster	May 16
4054 Pirates on Horseback—Wm. Boyd (68m.)	May 23
4028 I Wanted Wings—Milland-Holden-Morris	May 30

Republic Features

(1776 Broadway, New York, N. Y.)

074	Wyoming Wildcat—Red Barry (56m.)	Jan. 6
054	Robin Hood of the Pecos—Rogers (59m.)	Jan. 14
044	Ridin' On a Rainbow—Gene Autry (79m.)	Jan. 24
010	Arkansas Judge—Weaver Bros.—Elviry	Jan. 28
020	Petticoat Politics—Karns—Donnelly	Jan. 31
075	The Phantom Cowboy—Red Barry (56m.)	Feb. 14
065	Prairie Pioneers—Three Mesq. (57m.)	Feb. 16
011	A Man Betrayed—Wayne—Dee—Ellis	Feb. 27
021	The Great Train Robbery—Steel—Carleton	Feb. 28
045	Back in the Saddle—Autry (73m.)	Mar. 14
012	Mr. District Attorney—O'Keefe—Rice	Mar. 27
055	In Old Cheyenne—Roy Rogers (58m.) (re.)	Mar. 28
066	Pals of the Pecos—Three Mesq. (56m.)	Apr. 8
076	Two-Gun Sheriff—Red Barry (56m.)	Apr. 10
002	Sis Hopkins—Canova—B. Crosby (reset)	Apr. 12
013	Rookies on Parade—B. Crosby—R. Terry	Apr. 17
014	Lady From Louisiana—Munson—Wayne	Apr. 22
046	The Singing Hill—Autry (75m.)	Apr. 26
015	Country Fair—Foy, Jr.—Clyde—Williams	May 5
056	Sheriff of Tombstone—Rogers—Hayes	May 7
022	The Gay Vagabond—Karns—Donnelly	May 12
077	Desert Bandits—Red Barry	May 12
	Angels with Broken Wings—Barnes—Roland	May 15
067	Saddlemates—Three Mesq.	May 24

RKO Features

(1270 Sixth Ave., New York, N. Y.)

183	Along the Rio Grande—Tim Holt	Feb. 7
121	Play Girl—Francis—Ellison	Feb. 14
123	Scattergood Baines—Guy Kibbee	Feb. 21
120	A Girl, A Guy and a Gob—Ball—Murphy	Mar. 14
119	Footlight Fever—Mowbray—MacBride	Mar. 21
124	Melody for Three—Hersholt—Wray	Mar. 28
125	Repent at Leisure—Taylor—Barrie	Apr. 4
122	The Devil and Miss Jones—Arthur	Apr. 11
184	Robbers of the Range—Tim Holt (62m.)	Apr. 18
128	They Met in Argentina—O'Hara—Ellison	Apr. 25
163	Bringing Up Baby—Grant—Hepburn (reis.)	May 2
131	Saint's Vacation—Sinclair—Gray	May 9

Twentieth Century-Fox Features

(444 W. 56th St., New York, N. Y.)

131	Scotland Yard—Kelly—Gwenn—Loder	Apr. 4
137	That Night in Rio—Faye—Ameche—Miranda	Apr. 11
138	Ride on Vaquero—Romero—Hughes—Martin	Apr. 18
139	Mail Train (Inspector Hornleigh Goes To It)—Harker—Sim	Apr. 25
140	Great American Broadcast—Faye—Oakie	May 9
141	Cowboy and the Blonde—Hughes—Montgom'y	May 16
142	The Great Commandment—Beal—Dekker	May 23
143	Blood and Sand—Power—Darnell—Hayworth	May 30
(135 "The Outlaw," listed in the February 15 Index as a March 21 release, has been postponed)		

United Artists Features

(729 Seventh Ave., New York, N. Y.)

	The Son of Monte Cristo—Bennett—Hayward	Jan. 10
	Road Show—Hubbard—Landis—Menjou	Jan. 24
	So Ends Our Night—March—Sullivan—Ford	Feb. 14
	Cheers for Miss Bishop—Scott—Gargan	Feb. 21
	The Great Dictator—Charlie Chaplin	Mar. 7
	Topper Returns—Blondell—Young—O'Keefe	Mar. 21
	That Uncertain Feeling—Oberon—Douglas	Apr. 20
	That Hamilton Woman!—Leigh—Olivier	Apr. 30
	Pot O' Gold—Goddard—Stewart—Heidt	Easter Release
	Major Barbara—Hiller—Harrison—Morley	Rel. date not yet set

Universal Features

(1250 Sixth Ave., New York, N. Y.)

5009	Buck Privates—Abbott—Costello	Jan. 31
5002	Back Street—Sullivan—Boyer	Feb. 7
5032	Meet the Chump—Herbert—Howard—Kelly	Feb. 14
5003	Nice Girl?—Durbin—Tone—Stack	Feb. 21
5040	Dark Streets of Cairo—Gurie—Byrd	Feb. 28
5041	Mr. Dynamite—Nolan—Hervey	Mar. 7
5037	Double Date—Moran—Lowe—Merkel	Mar. 14
5065	Bury Me Not on the Lone Prairie—J. M. Brown (59m.)	Mar. 21
5016	The Man Who Lost Himself—Aherne	Mar. 21
5033	Horror Island—Foran—Moran	Mar. 28
5012	Man Made Monster—Atwill—Nagel	Mar. 28
5043	Lady From Cheyenne—Young—Preston	Apr. 11
5054	Mutiny in the Arctic—Arlen—Devine (re.)	Apr. 18
5014	Model Wife—Blondell—Powell (re.)	Apr. 18
5011	The Flame of New Orleans—Dietrich (re.)	Apr. 25
5028	The Black Cat—Rathbone—Herbert	May 2
	Too Many Blondes—Rudy Vallee	May 23
	In the Navy (We're in the Navy Now)—Abbott—Costello	May 30
	Men of the Timberland—Arlen—Devine	June 6
	Tight Shoes—Howard—Crawford—Barnes	June 13
	San Antonio Rose—Cast not set	June 20
	Law of the Range—J. M. Brown	June 20
	Hit the Road—Dead End Kids	June 27

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

514	Flight From Destiny—Fitzgerald—Mitchell	Feb. 8
515	The Great Mr. Nobody—Albert—Leslie	Feb. 15
509	Footsteps in the Dark—Flynn—Marshall	Mar. 8
521	Here Comes Happiness—Coles—Norris	Mar. 15
501	The Sea Wolf—Robinson—Lupino—Garfield	Mar. 22
522	A Shot in the Dark—Lundigan—Wynn—Cortez	Apr. 5
504	The Great Lie—Davis—Brent—Astor	Apr. 12
516	Thieves Fall Out—Albert—Leslie—Darwell	May 3
523	The Nurse's Secret—L. Patrick—Toomey	May 24
	Million Dollar Baby—P. Lane—Lynn—Reagan	May 31

Warner-First National-Special

500	Meet John Doe—Cooper—Stanwyck	May 3
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SHORT SUBJECT RELEASE SCHEDULE**Columbia—One Reel**

2903	Naval Academy—Wash. Par. (10m.)	Jan. 17
2754	Streamlined Donkey—Fables (7m.) (re.)	Jan. 17
2951	New York Parade—(9½m.)	Jan. 24
2804	Ice Capers—World of Sport (10m.)	Jan. 24
2975	Feathers—Cinescope (9½m.)	Jan. 31
2855	Screen Snapshots No. 5—(9m.)	Feb. 2
2704	Little Theatre—Phantasies (6m.)	Feb. 7
2603	Take It Or Leave It No. 3—Quiz (11m.)	Feb. 7
2655	Community Sing No. 5—(10½m.)	Feb. 7
2804	Splits, Spares and Strikes—World of Sport (10m.)	Feb. 21
2976	Movie Magic—Cinescope (10m.)	Feb. 22
2558	Western Wonderland—Tours (9m.)	Feb. 28
2506	Way of All Pests—Color Rhapsody (7m.)	Feb. 28
2904	The Spirit of 1941—Wash. Parade (10m.)	Mar. 7
2604	Junior I. Q. Parade—Quiz (9½m.)	Mar. 7
2755	It Happened to Crusoe—Fables (6½m.)	Mar. 14
2507	The Carpenters—Color Rhapsody (8½m.)	Mar. 14
2856	Screen Snapshots No. 6—(10m.)	Mar. 14
2656	Community Sing No. 6—(10m.)	Mar. 14
2977	This is England—Cinescope (10m.)	Mar. 27
2952	Abroad at Home—N. Y. Parade (9½m.)	Mar. 27
2704	There's Music in Your Hair—Phan. (6½m.)	Mar. 28
2806	The Jungle Archer—Sport (11m.)	Mar. 28
2559	San Francisco Metropolis of the West—Tours (9½m.)	Apr. 3
2605	So You Think You Know Music No. 1—Quiz (11½m.)	Apr. 3
2508	The Land of Fun—Color Rhapsody (7m.)	Apr. 18
2857	Screen Snapshots No. 7—(10m.)	Apr. 25

2657 Community Sing No. 7—(9m.).....Apr. 25
 2807 Diving Thrills—Sport Reels.....Apr. 25
 2978 Capital Sidelights—CinescopeApr. 28
 2606 Take It Or Leave It No. 4—Quiz (11m.)...May 1
 2756 Kitty Gets the Bird—Cartoons.....May 16
 2560 Beautiful Ontario—ToursMay 23
 2658 Community Sing No. 8.....May 29
 2509 Tom Thumb's Brother—Color Rhapsody.....June 5
 2858 Screen Snapshots No. 8.....June 6
 2757 Dumb Like a Fox—Cartoons.....June 19
 (2705 "The Cute Recruit," listed in the last Index as a May 2 release, has been taken out of the schedule.)

Columbia—Two Reels

2122 The Jail Delivery—White Eagle No. 2 (20m.) Feb. 7
 2123 The Dive Into Quicksand—Eagle No. 3 (19½m.)Feb. 14
 2124 The Warning Death Knife—Eagle No. 4 (19m.)Feb. 21
 2429 So You Won't Squawk?—All Star (16m.)...Feb. 21
 International Forum No. 1—Special (16m.)...Feb. 22
 2125 Treachery at the Stockade—Eagle No. 5 (20m.)Feb. 28
 2126 The Gun-Cane Murder—Eagle No. 6 (18m.)...Mar. 7
 2430 Yumpin' Yiminy—Brendel (17½m.)Mar. 7
 2127 The Revealing Blotter—Eagle No. 7 (17m.)...Mar. 14
 2128 Bird Calls of Deliverance—Eagle No. 8 (18m.)Mar. 21
 2406 Duitful But Dumb—Stooge (17m.)Mar. 21
 2129 The Fake Telegram—Eagle No. 9 (18m.)...Mar. 28
 2130 Mystic Dots and Dashes—Eagle No. 10 (18m.)Apr. 4
 2431 Glove Affair—All star (17m.)Apr. 4
 2131 The Ear at the Window—Eagle No. 11 (17m.)Apr. 11
 2132 The Massacre Invitation—Eagle No. 12 (18m.)Apr. 18
 2432 Black Eyes and Blues—Karns (16½m.).....Apr. 18
 2133 The Framed-Up Showdown—Eagle No. 13 (17½m.).....Apr. 25
 2134 The Fake Army General—Eagle No. 14 (21m.).....May 2
 2433 The Ring and the Belle—Clyde (17m.)May 2
 2135 Treachery Downed—Eagle No. 15 (17m.)...May 9
 2181 The Stolen Plans—The Spider Returns No. 1.....May 9
 2407 All the World's a Stooge—Stooge (16m.)...May 16
 2182 The Fatal Time-Bomb—Spider No. 2.....May 16
 2183 The Secret Meeting—Spider No. 3.....May 23
 International Forum No. 2—Special (re.)...May 27
 2184 The Smoke Dream—Spider No. 4.....May 30
 2434 Ready Willing But Unable—Brendel (16m.)...May 30
 2185 The Gargoyle's Trail—Spider No. 5.....June 6
 2186 The X-Ray Eye—Spider No. 6.....June 13

Metro-Goldwyn-Mayer—One Reel

M-234 More About Nostradamus—Mina. (11m.)...Jan. 18
 S-264 Penny to the Rescue—Pete Smith (10m.)...Jan. 25
 C-295 Fightin' Fools—Our Gang (9m.).....Jan. 25
 T-217 Red Men on Parade—Traveltalks (9m.)...Feb. 1
 S-265 Quiz Biz—Pete Smith (9m.).....Feb. 8
 K-282 Whispers—Passing Parade (10m.).....Feb. 8
 C-296 Baby Blues—Our Gang (9m.).....Feb. 15
 W-243 Abdul the Bulbul Ameer—Cartoon (8m.)...Feb. 22
 C-297 Ye Olde Minstrels—Our Gang (11m.)...Mar. 8
 T-218 Alluring Alaska—Traveltalks (9m.)...Mar. 8
 W-244 The Prospecting Bear—Cartoons (9m.)...Mar. 8
 S-266 Memory Tricks—Pete Smith (9m.).....Mar. 15
 K-283 More Trifles of Importance—Passing Parade (11m.).....Mar. 22
 K-284 Out of Darkness—Passing Parade (11m.)...Mar. 29
 W-245 The Little Mole—Cartoons (9m.).....Apr. 5
 T-219 Glimpses of Kentucky—Travel. (8m.)...Apr. 12
 S-267 Aeronautics—Pete Smith (10m.).....Apr. 26
 W-246 The Goose Goes South—Cartoons (8m.)...Apr. 26
 C-298 1-2-3 Go—Our Gang (10m.).....Apr. 26
 T-220 Yosemite the Magnificent—Travel. (8m.)...May 10

Metro-Goldwyn-Mayer—Two Reels

P-204 Forbidden Passage—Crime Doesn't Pay (21m.).....Feb. 8

Paramount—One Reel

EO-5 Problem Pappy—Popeye (6m.)Jan. 10
 UO-1 Western Daze—Madcap Models (8½m.)...Jan. 17
 GO-3 All's Well—cartoon (6½m.)Jan. 17
 SO-2 Waiting for Baby—Benchley (10m.)Jan. 24
 LO-3 Unusual Occupations No. 3—(10m.).....Jan. 24
 AO-4 Gene Krupa and His Orchestra—Headliner (10m.)Jan. 31
 MO-3 A Village in India—Journeys (10½m.)...Jan. 31
 EO-6 Quiet, Please—Popeye (6m.)Feb. 7
 RO-6 Acrobatic Aces—Sportlight (9m.)Feb. 7
 HO-5 Pop and Mom in Wild Oysters—cartoon (10½m.)Feb. 14
 GO-4 Two for the Zoo—Gabby cartoon (6½m.)...Feb. 14
 JO-4 Popular Science No. 4—(10m.)Feb. 21
 VO-4 Red White and Blue Hawaii (The Quiz Kids)—Paragraphic (9½m.)Feb. 21
 RO-7 Fishing Fever—Sportlight (9½m.)Feb. 28
 EO-7 Olive's Sweepstake Ticket—Popeye (6m.)...Mar. 7
 HO-6 Twinkletoes Gets the Bird—Cartoon (6m.)...Mar. 14
 MO-4 Delhi—Fascinating Journeys (10m.).....Mar. 21
 AO-5 Bob Chester and His Orchestra—Headliner (9m.)Mar. 21
 LO-4 Unusual Occupations No. 4—(10m.)Mar. 28
 RO-8 Canine Sketches—Sportlight (9½m.)Mar. 28
 EO-8 Flies Ain't Human—Popeye (6m.)Apr. 4
 UO-2 Dipsy Gypsy—Madcap Models (8½m.)...Apr. 4
 SO-3 Crime Control—Benchley comedy (10m.)...Apr. 11
 GO-5 Swing Cleaning—Gabby color cart. (6½m.)...Apr. 11
 HO-7 Speaking of Animals—Animated ant. (8m.)...Apr. 18
 RO-9 Sun Fun—Sportlight (9 min.).....Apr. 25
 JO-5 Popular Science No. 5—(10 min.).....May 2
 HO-8 Sneak, Snoop and Snitch in Triple Trouble—Animated cartoons (6 m.).....May 9
 EO-9 Popeye Meets Rip Van Winkle—Popeye cartoon (6 min.)May 9
 MO-5 Indian Durbur—Journeys (10 min.)May 16
 SO-4 The Forgotten Man—Benchley comedy.....May 23
 RO-10 On the Spot—Sportlight (9½ min.).....May 23
 HO-9 Zero, The Hound—Animated cart. (6 m.)...May 30
 UO-3 Hoola Boola—Madcap ModelsMay 30
 LO-5 Unusual Occupations No. 5.....June 6
 AO-6 Your Favorite Program—Those We Love—HeadlinerJune 6
 EO-10 Olive's Boithday Presink—Popeye.....June 13
 GO-6 Fire Cheese—Gabby cartoonJune 20
 RO-11 Lasso Wizards—SportlightJune 20
 HO-10 Twinkletoes—Where He Goes—Nobody Knows—Animated cartoonsJune 27

Paramount—Two Reels

FFO-1 Raggedy Ann and Raggedy Andy—Special Fleischer cartoon (17½ min.)Apr. 11

Republic—One Reel

028-4 Los Angeles Examiner Benefit—Meet the Stars (10 min.)Mar. 24
 028-5 Hollywood Meets the Navy—Meet the Stars (10 min.)Apr. 24

Republic—Serials

080 Adventures of Captain Marvel—Tyler....12 Episodes
 083 Jungle Girl—Frances Gifford15 Episodes

RKO—One Reel

14208 Information Please No. 8—(10m.).....Mar. 21
 14502 What's Happening in Argentina—(10m.)...Mar. 21
 14102 A Gentleman's Gentleman—Disney (7m.)...Mar. 28
 14408 Picture People No. 8—(10m.)Mar. 28
 14309 Sword Soldiers—Sportscope (9m.)Apr. 11
 14103 Baggage Busters—Disney (7m.)Apr. 18
 14209 Information Please No. 9—(11m.)Apr. 18
 14409 Picture People No. 9—(8m.)Apr. 25
 14104 A Good Time for a Dime—Disney (7½m.)...May 9
 14310 Jockey's Day—SportscopeMay 9
 14210 Information Please No. 10—(10m.).....May 16
 14105 Canine Caddy—Disney (7m.)May 30
 14106 Nifty Nineties—Disney (7m.)June 20

RKO—Two Reels

13108	March of Time No. 7—(19m.)	Feb. 14
13404	Mad About Moonshine—Kennedy (19m.)	Feb. 21
13704	When Wife's Away—Errol (20m.)	Mar. 14
13108	March of Time No. 8—(18m.)	Mar. 14
13405	It Happened All Night—Kennedy (19m.)	Apr. 4
13109	March of Time No. 9—(21m.)	Apr. 11
13503	Redskins and Redheads—Whitley (18m.)	Apr. 25
13110	March of Time No. 10	May 9
13705	A Polo Phoney—Errol (18 min.)	May 16
13406	An Apple in His Eye—Kennedy (14m.)	June 6
13706	A Panic in the Parlor—Errol (18m.)	June 27

Twentieth Century-Fox—One Reel

1305	Symphony in Snow—Sports (9m.)	Mar. 28
1510	The Baby Seal—Terry-Toon (7m.)	Apr. 4
1701	Battle of the Atlantic—Q. Reynolds (9m.)	Apr. 11
1559	Uncle Joey—Terry-Toon (7m.)	Apr. 18
1108	Arctic Springtime—Father Hubbard	Apr. 25
1511	A Dog's Dream—Terry-Toon (7m.)	May 2
1109	(1702) A Letter From Cairo (War in the Desert)—Lowell Thomas	May 9
1512	The Magic Shell—Terry-Toon	May 16

Universal—One Reel

5248	Scrub Me Mama with a Boogie Beat—Lantz cartoon (6 min.)	Apr. 28
5380	Stranger Than Fiction No. 90—(9m.)	May 5
5360	The Modern Way Down East—Going Places No. 90	May 12
5381	Stranger Than Fiction No. 91—(9m.)	May 19
5249	Dizzy Kitty—Lantz cart. (7m.)	May 26
5361	The Trail of Father Kino—Going Places No. 91	May 26
5382	Stranger Than Fiction No. 92—(9m.)	June 2
5250	Salt Water Daffy—Lantz cartoon	June 9

Universal—Two Reels

5228	Jumpin' Jive—Musical (17m.)	Apr. 23
5884	Battle in the Clouds—Raiders No. 4 (20m.)	Apr. 29
5885	The Fatal Blast—Raiders No. 5 (18m.)	May 6
5886	Stark Terror—Raiders No. 6 (19m.)	May 13
5887	Flaming Doom—Raiders No. 7 (18m.)	May 20
5229	Shadows in Swing—musical (18m.)	May 21
5888	The Plunge of Peril—Raiders No. 8 (18m.)	May 27
5889	Torturing Trails—Raiders No. 9 (19m.)	June 3
5890	The Flash of Fate—Raiders No. 10 (17m.)	June 10

Vitaphone—One Reel

6713	The Cat's Tale—Mer. Melodies (8m.)	Mar. 1
6405	Fight, Fish, Fight—Sports Parade (9m.)	Mar. 1
6608	Joe Glow the Firefly—Looney Tunes (6½m.)	Mar. 8
6506	Cliff Edwards & His Buckaroos—Melody Masters (10m.)	Mar. 8
6305	Wild Boar Hunt—Novelties (10m.)	Mar. 15
6714	Tortoise Beats the Hare—Mer. Mel. (8m.)	Mar. 15
6609	Porky's Bear Facts—Looney Tunes (7m.)	Mar. 29
6715	Goofy Groceries—Merrie Melodies (9m.)	Mar. 29
6507	Freddy Martin & Orch.—Mel. Mast. (9m.)	Apr. 12
6716	Toy Trouble—Merrie Melodies (7m.)	Apr. 12
6406	Sky Sailing—Sports Parade (10m.)	Apr. 19
6610	Porky's Preview—Looney Tunes (6½m.)	Apr. 19
6508	Marie Green & Her Gang—Mel. Mas. (10m.)	Apr. 26
6717	Trial of Mr. Wolf—Mer. Melodies (7m.)	Apr. 26
6611	Porky's Ant—Looney Tunes (8m.)	May 10
6718	Farm Frolics—Merrie Melodies (8m.)	May 10
6407	Big Bill Tilden—Sports (9m.)	May 24
6719	Hollywood Steps Out—Mer. Melodies	May 24

Vitaphone—Two Reels

6102	The Lady and the Lug—E. Maxwell (19m.)	Mar. 22
6004	Wings of Steel—Technicolor spec. (20m.)	Apr. 5
6206	The Seeing Eye—Bway. Brevities (15m.)	May 3
6005	Soldiers of the Saddle—Tech. special	May 17
6207	Sockeroo—Brevities (21m.)	May 31

**NEWSWEEKLY
NEW YORK
RELEASE DATES****Paramount News**

76	Wednesday	May 21
77	Saturday	May 24
78	Wednesday	May 28
79	Saturday	May 31
80	Wednesday	June 4
81	Saturday	June 7
82	Wednesday	June 11
83	Saturday	June 14
84	Wednesday	June 18
85	Saturday	June 21
86	Wednesday	June 25
87	Saturday	June 28
88	Wednesday	July 2

Pathe News

15276	Wed. (E.)	May 21
15177	Sat. (O.)	May 24
15278	Wed. (E.)	May 28
15179	Sat. (O.)	May 31
15280	Wed. (E.)	June 4
15181	Sat. (O.)	June 7
15282	Wed. (E.)	June 11
15183	Sat. (O.)	June 14
15284	Wed. (E.)	June 18
15185	Sat. (O.)	June 21
15286	Wed. (E.)	June 25
15187	Sat. (O.)	June 28
15288	Wed. (E.)	July 2

Universal

981	Wednesday	May 21
982	Friday	May 23
983	Wednesday	May 28
984	Friday	May 30
985	Wednesday	June 4
986	Friday	June 6
987	Wednesday	June 11
988	Friday	June 13
989	Wednesday	June 18
990	Friday	June 20
991	Wednesday	June 25
992	Friday	June 27
993	Wednesday	July 2

Metrotone News

271	Tuesday	May 20
272	Thursday	May 22
273	Tuesday	May 27
274	Thursday	May 29
275	Tuesday	June 3
276	Thursday	June 5
277	Tuesday	June 10
278	Thursday	June 12
279	Tuesday	June 17
280	Thursday	June 19
281	Tuesday	June 24
282	Thursday	June 26
283	Tuesday	July 1

Fox Movietone

73	Wednesday	May 21
74	Saturday	May 24
75	Wednesday	May 28
76	Saturday	May 31
77	Wednesday	June 4
78	Saturday	June 7
79	Wednesday	June 11
80	Saturday	June 14
81	Wednesday	June 18
82	Saturday	June 21
83	Wednesday	June 25
84	Saturday	June 28
85	Wednesday	July 2

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SATURDAY, MAY 24, 1941

No. 21

HERE AND THERE

IS TELEVISION HERE? On May 9, the RCA Manufacturing Company gave a television demonstration to an invited gathering at the New Yorker Theatre, this city, on a 15 x 20 foot screen.

The outstanding features televised were a sketch with Taylor Holmes, and the Overlin-Soose middle-weight championship match as it was fought at the Madison Square Garden.

The demonstration was a poor sample of what the art of television is capable of, for I have seen better pictures than that, both on a home set, using a very small screen, as well as in a projection room, using a large screen. The sketch was trite, and the photography of the championship match poor. In addition, the fight was annoying, for just at the moment when one would get a thrill from a good blow the cameramen flashed their lights for their pictures and the effect was lost. As to the other features, all I can say is that the television people seem to be committing the same blunders as the motion picture producers, for instead of giving features with action they tired one by giving features with too much talk.

Although television is capable of a far better performance than that at the New Yorker, television, in my opinion, will require years of development before reaching the point where it may give competition to picture entertainment. The present drawbacks, in addition to imperfect reception, are: (1) cost of installation—the receiver costs \$30,000. (2) Additional operators, who, because of the highly technical skill required, must be paid higher wages than are paid to moving machine operators. (3) The weekly cost of wire service, which will amount to anywhere between \$200 and \$250 a week. (4) The cost of the events and of the features, unknown at present on account of the fact that no company has yet been formed to furnish such entertainment, and for that reason it is impossible for any one to determine, even approximately, the charge that will be made.

Taking all these costs into consideration one may ask: will the additional attendance in the theatres that may install a television receiver be enough to pay for these additional costs? An answer cannot be given just now.

Occasional features and many sporting events such as horse races, baseball games, football games and others should draw big crowds. But with all these advantages it will take a long, long time before the exhibitor should begin, as said, worrying about competition from this source, unless, of course, the producers of motion pictures go to sleep and continue shoveling out the trash they have been passing as entertainment.

ON THE OCCASION OF THE 22nd Annual Convention of their organization, and of the Eastern Regional Conference of Independent Exhibitors, which affairs will be held at the Ritz-Carlton Hotel, at Atlantic City, on June 11, 12 and 13, the members of Allied Theatre Owners of New Jersey have decided to give Mr. Lee Newbury, president of the organization, a testimonial banquet.

Mr. Newbury deserves every honor the New Jersey exhibitors can bestow on him, for he has worked tirelessly to promote the interests of the organization, often at the sacrifice of his own interests.

Unless an exhibitor has been leader of an exhibitor organization, he little realizes the work involved.

HARRISON'S REPORTS hopes that, not only every exhibitor in this territory, but also a large number of distributor executives will be present at that affair to honor a square shooter.

* * *

EARL J. BROTHERS, of Boulder City, Nevada, wired to D. S. Bliss, Deputy Tax Commissioner, at Washington, D. C., as follows:

"It is sincerely hoped that in making revisions of defense tax on theatre tickets the Treasury Department will recognize the benefits to be derived from a more equitable distribution of the tax if and when exemption is lowered to nine cents and that you will cause to be enacted legislation that will place the tax load on children and adolescents more in proportion to their admission price rather than in an exact amount to that paid by adults using same seat.

"It is furthermore hoped that enlisted men may be exempt from tax where tickets are purchased in their own canteens. I believe you will find theatre men throughout the country some of your best supporters and if given fair and businesslike consideration can and will do much more in regards to increasing the potential taxes. How long will hearings on new defense tax measures continue and what are the chances of small-town exhibitor being given opportunity to testify?"

Allied States Association should support Mr. Brothers' efforts to have students', C.C.C. Camp boys', and soldiers' cut-rate tickets be taxed in proportion to the price paid for such tickets, and not to the standard price for them; Mr. Brothers feels that such a modification in the taxation of these tickets will help bring greater patronage to the theatres and will at the same time ease the amusement burden of these classes of patrons.

While talking about the subject of taxing theatre tickets, allow me to say that, early this month, Mr. Abram F. Meyers, general counsel of Allied States

(Continued on last page)

"The Gay Vagabond" with Roscoe Karns and Ruth Donnelly

(*Republic, May 12; time, 66 min.*)

In spite of the fact that the action is fast and that there are a few amusing situations, this program comedy is only mildly entertaining. The story, based on a mistaken identity theme, is quite silly; as a matter of fact, the plot becomes more involved and ridiculous as it develops, so that, by the time it is half way finished, the spectator becomes slightly bored with it all:—

Ruth Donnelly constantly berates her husband (Roscoe Karns) because he was afraid to ask his employer (Ernest Truex) for an increase. In order to show him that she had better business sense than he, she uses her savings of five thousand dollars to buy an option on some worthless property. Karns, beside himself with worry, leaves his home for a walk. At the same time, his twin brother (also played by Karns), who was supposed to have died in China, arrives in town to visit Karns. The twin brother becomes mixed up in a cafe brawl with Truex, who thought he was his employee, and with a blonde girl he had picked up at the bar. He leaves the cafe to go on a business trip, promising to return in a few days. When the blonde and another man leave the cafe they notice Karns sitting on a bench, presumably intoxicated. Thinking he was their friend, they put him on the train to Detroit, where the twin brother was going. From then on, Karns' troubles begin. His wife thinks he had deceived her, Truex discharges him, and he finds himself in trouble with the blonde and with another girl, supposedly his brother's fiancée. To add to his troubles, he is pursued by two evil-looking men, who were after his twin brother for having cheated them out of profits on a deal. Everything is explained when eventually the brothers appear side by side. Karns asserts himself and is given a promotion and increase by Truex; and he sells Truex the property at a profit.

Ewart Adamson and Taylor Caven wrote the screen play, William Morgan directed it, and Robert North produced it. In the cast are Margaret Hamilton, Abner Biberman, Bernadene Hayes, Lynn Merrick, and others.

Suitability, Class A.

"Singapore Woman" with Brenda Marshall and David Bruce

(*First National, May 17; time, 64 min.*)

There's not much to recommend in this melodrama. Not only is it routine both in theme and development, but it lacks human appeal; moreover, the characters do nothing to awaken sympathy. The action is, for the most part, slow-moving; only in two situations is there any excitement, and they are both brought about by the same cause—a saloon brawl. As a matter of fact, the picture is best suited for theatres that cater to a rough crowd:—

While slumming at a cheap cafe in Singapore, David Bruce is shocked when he notices at the next table Brenda Marshall; not only was she dressed shabbily but she was intoxicated as well. Bruce, remembering the favor that her father had once done for him, decides to take her to his rubber plantation to bring her back to health; he refuses to take seriously the stories told about her being a "jinx." The stories were that men who came in contact with her usually ended up badly, that wherever she went trouble started, and that even her husband had died a short time after their marriage. She had become hardened and even resented Bruce's efforts to help her. However, after a few days, her hardness disappears and she falls in love with Bruce. He is fascinated by her, and they become intimate. Bruce finds himself in an embarrassing position. His fiancée (Virginia Field) arrives for a visit; but he finds that his affections had switched to Miss Marshall. She tries to tell him that she was not the right person for him, but he refuses to listen. By making a large loan, he is able to start work on the mines her father had willed her. On the day that Bruce and Miss Marshall were to be married, she is shocked to find that her husband (Richard Ainley) was not dead; instead, he had returned to loot the mines. While Miss Marshall is driving with him to the mines, they meet with an accident and are taken to the hospital. Bruce, misunderstanding, does not visit her. But he changes when he learns that Ainley had died and that she had turned over the mines to Bruce. He goes to her and they are finally united.

M. Coates Webster and Allen Rivkin wrote the screen play from a story by Laird Doyle. Jean Negulesco directed it. In the cast are Jerome Cowan, Rose Hobart, Heather Angel, Bruce Lester, and others.

Not for children. Class B.

"One Night in Lisbon" with Fred MacMurray and Madeleine Carroll

(*Paramount, June 13; time, 95 min.*)

Although most of the action takes place in war-torn London, this romantic comedy steers clear of seriousness; its main purpose is to keep one laughing, and this it accomplishes fairly well. It may not do for the action fans, since the only excitement occurs in the last fifteen minutes, where the heroine becomes involved with spies; but that part of the story is somewhat silly and fails to make much of an impression. What it relies on mostly are the performances, as well as dialogue and situations that are pretty risque. There is an excessive amount of love-making that may, after a while, prove a little tiresome to some type of audiences:—

Fred MacMurray, an American flier who had ferried bombers across the Atlantic to the RAF, finds himself out in the London streets during an air raid; he is ordered to enter one of the air-raid shelters. There he finds Madeleine Carroll, and with him it is love at first sight. His manner frightens her, and she is happy when the "all-clear" signal is given so that she could leave the shelter and proceed to a party given by a friend (Billie Burke). When MacMurray tries to enter the house with her, she orders him to stay outside, even though he insisted that he had been invited to the same party. When Miss Burke tells her that was true, she is embarrassed and rushes home. MacMurray is amused when he meets John Loder, a British navy officer in love with Miss Carroll; he bluntly tells him he intended marrying Miss Carroll himself. MacMurray forces his way into Miss Carroll's home; Loder follows shortly thereafter. Annoyed by the bickering between the two men, Miss Carroll orders them to leave. But she is happy when MacMurray returns, for she had fallen in love with him. Her war duties, coupled with constant interference by Loder, keep them apart. MacMurray suggests that they fly to Lisbon for a short holiday. Miss Carroll receives permission from the Minister (Edmund Gwenn) for whom she worked, to go. He gives her a letter to deliver to the British Ambassador; he then spreads word that she was carrying an important letter, his purpose being to have her act as a decoy to trap spies. As soon as they arrive in Lisbon their troubles start—first, Loder shows up; then, MacMurray's divorced wife appears, and last, the spies kidnap Miss Carroll. Finally everything is adjusted, and MacMurray and Miss Carroll plan to marry.

The plot was adapted from a play by John VanDruten; Virginia VanUpp wrote the screen play, and Edward H. Griffith directed and produced it. In the cast are Patricia Morison, Dame May Whitty, Reginald Denny, and others.

Suitability, Class A for adults; Class B for adolescents.

"I'll Wait For You" with Robert Sterling and Marsha Hunt

(*MGM, May 16; running time, 71 min.*)

A fair program picture. It is a remake of "Hide-Out," produced by MGM in 1934, with Robert Montgomery as the star. The first half, revolving around gangster activities, moves at a pretty fast pace; but the second half, which deals with the regeneration of the hero, slows down. One's interest is held mainly by the engaging performances of the entire cast. There is some comedy, a little human interest, and a romance:—

Robert Sterling, a New York racketeer, is known for his toughness with business men who refused to join his "protective association," and for his romantic success with the ladies. Sterling, in a tight spot when one of his victims talks, is ordered by his chief to leave town. Paul Kelly and Don Costello, two detectives, give chase to Sterling and fire at him; although wounded he manages to continue driving his car and elude them, finally arriving at a farmhouse in Connecticut. The family, consisting of father (Henry Travers), mother (Fay Holden), and two daughters (Marsha Hunt and Virginia Weidler), take Sterling in, believing his story that he had been held up and shot by thugs. Miss Hunt and Sterling fall in love with each other, and he undergoes a change. But Kelly and Costello trail him to the farm, and he is compelled to go back with them to face a prison term. He makes the family believe that he had to go away on a business trip, but he tells the truth to Miss Hunt. She promises to wait for him.

Mauri Grashin wrote the story, and Guy Trosper, the screen play; Robert B. Sinclair directed it, and Edwin Knopf produced it. In the cast are Carol Hughes, Reed Hadley, Ben Weldon, Theodor Von Eltz, and others.

Suitability, Class A.

"Love Crazy" with William Powell and Myrna Loy

(MGM, May 23; time, 98 min.)

This is a little different from the usual sophisticated type of comedy in which Myrna Loy and William Powell have appeared together, for it borders somewhat on the slapstick. Yet it should entertain pretty well those who enjoy seeing these two stars in a romantic comedy, for they give expert performances and provide plentiful laughter by their actions. Most of the slapstick occurs in the second half, where Powell pretends to have become insane. Insanity, even treated in a farcical vein, is distasteful to many picture-goers, and Powell's actions during that time are slightly silly and even a little unpleasant. Yet Powell and Miss Loy are talented enough to make the most of the material at hand and to keep one's interest alive:—

Just as they were about to celebrate their fourth wedding anniversary, Powell and Miss Loy are annoyed at the unexpected arrival of her mother (Florence Bates). After staying with them for dinner, she prepares to leave; she falls and sprains her ankle and is compelled to stay a while longer. She sends Miss Loy on an errand that would keep her away for several hours. Powell, angry and lonesome, decides to go out for a few drinks with an old friend (Gail Patrick), who lived with her husband in the same building. Miss Bates, having overheard him make the appointment, informs Miss Loy of the adventure when she returns. Complications follow when Miss Loy, in an effort to make Powell jealous, becomes involved with a strange man (Jack Carson). When Powell returns and tells her what had happened, she refuses to believe him and leaves. Following the advice of his lawyer (Sidney Blackmer) he pretends to be insane, so as to prevent Miss Loy from obtaining a divorce. She, seeing through the trick, has him sent to a sanitarium. He finally escapes and rushes home, only to find that the police were there looking for him. Dressed in a wig and ladies' clothes, he poses as his own sister. Although Miss Loy knows who he is, she does not give him away. They finally become reconciled.

David Hertz and William Ludwig wrote the story, and they and Charles Lederer, the screen play; Jack Conway directed it, and Pandro S. Berman produced it. In the cast are Sig Rumann, Vladimir Sokoloff, Donald MacBride, Sara Haden and others.

Children will not understand some of the suggestive remarks, but adolescents may. Suitability therefore for adults as Class A, but adolescents, Class B.

"Her First Beau" with Jane Withers and Jackie Cooper

(Columbia, May 8; running time, 77 min.)

A fairly amusing program entertainment, revolving around adolescents. The performances are engaging and the story is, for the most part, appealing; yet, as entertainment, it should interest the younger audiences more than the adults—the grown-ups may tire a little at the juvenile proceedings, particularly during the romantic interludes. Several amusing situations result from Jane Withers' attempts to appear grown-up:—

Jane, aged fifteen, and Jackie Cooper, aged sixteen, are good pals. Jackie was all excited about a sailplane he had invented and intended to fly. Jane's mother (Josephine Hutchinson) was worried about her daughter because she showed no interest in clothes or parties. But all this changes when Jane's youthful uncle (William Tracy) brings to their home his college friend (Kenneth Howell). Jane soon finds herself fascinated by him. Believing that his flattery and assiduousness were indications that he loved her, she is thrilled. Eager to make a real impression she secretly buys herself a sophisticated sleeveless gown to wear at a party her mother was giving for Tracy. Although Miss Hutchinson is shocked when Jane appears looking ridiculous in the gown, she decides to leave her go into the party as she was dressed so that she could learn a lesson. And Jane does learn her lesson when everyone laughs at her; she then realizes she had made a fool of herself. When she hears that Jackie had gone up in his plane and that his father feared he had drowned, she forgets about her own troubles. They all rush to the lake over which Jackie had flown, and are surprised when he suddenly appears in the plane. Upon his return, Jane greets him with a lecture.

Florence Ryerson and Colin Clements wrote the story and Gladys Lehman and Karen DeWolf, the screen play; Theodore Reed directed it, and B. B. Kahane produced it. In the cast are Martha O'Driscoll, Edgar Buchanan, Edith Fellows, Jonathan Hale, and Addison Richards.

Suitability, Class A.

"House of Mystery" with Keneth Kent and Judy Kelly

(Monogram, May 7; running time, 61 min.)

A fair murder mystery melodrama. The fact that it is an English picture and the players are unknown to American audiences may prove a drawback as far as the masses are concerned. Yet the followers of pictures of this type should enjoy it, for the murderer's identity is not revealed until the end and they should, therefore, be kept in some suspense. There is excitement in the closing scenes, where the heroine's life is shown endangered:—

Ruth Maitland, a wealthy widow, believed in the mystic powers of her young companion (Judy Kelly). In order to convince a new acquaintance (Antoinette Cellier) of this, she arranges for a seance. Miss Cellier insists on tying up Miss Kelly before beginning the seance. After that is done and the lights are turned out, a mysterious masked figure enters the room and strangles Miss Maitland. Both Miss Kelly and Miss Cellier disappear. Peter M. Hill, supposedly Miss Kelly's fiance, calls on Keneth Kent, famous criminologist, and pleads with him to investigate the case, with the hope of finding Miss Kelly and proving her innocence. Kent finds that the purpose of the murderer had been to steal his victim's jewels, but that he had been unable to find them. Kent discovers them himself, hidden in a safe in the floor. During his investigation another woman, who had information to give him as to Miss Kelly's whereabouts, is murdered. But, from a letter the woman had written to him before leaving her home, Kent is able to trace the hideout of the gang. He arrives just in time to save Miss Kelly; at the same time he proves that Miss Cellier was part of the gang and that Hill himself was not only at the head of it but also the murderer. He had purposely called the detective into the case so as to divert suspicion from himself.

The plot was adapted from a novel by A. E. W. Mason; Doreen Montgomery wrote the screen play, and Walter Summers directed it. Walter Rilla, Clifford Evans, and others are in the cast.

Not for children. Suitability, Class B.

"Major Barbara" with Wendy Hiller, Rex Harrison and Robert Morley

(United Artists, date not set; time, 123 min.)

The trio responsible for "Pygmalion"—George Bernard Shaw, Gabriel Pascal, and Wendy Hiller—have again contributed to the motion picture industry an English film that deserves the highest praise for its excellence in all departments, acting, direction, and production; and, of course, of primary importance is the intelligent screenplay and dialogue, written by Mr. Shaw himself. Yet, for all its superiority, it is definitely a class picture. There is no doubt that high-class audiences will find it enormously entertaining, and that it will fare very well in large metropolitan theatres; but its reception by the rank and file is questionable, for it makes no concessions to mass appeal:—

Wendy Hiller, daughter of a millionaire munitions manufacturer (Robert Morley), devotes her life to her work in the Salvation Army. She is a persuasive and sincere talker and is responsible for saving many souls. Rex Harrison, a brilliant professor, follows the crowd to listen to one of her speeches and falls in love with her at first sight; he even joins the Salvation Army as the drum-beater, to be near her. She soon returns his love. Miss Hiller invites her father (Robert Morley), who scoffed at her devoutness to the cause, to see the work she was doing. She promises in return to go through his munitions factory. He arrives the day she was having a difficult time trying to convert a tough cockney (Robert Newton), and is amused at what he sees. The leader of the Salvation Army (Sybil Thorndike), having heard that Morley was visiting his daughter, rushes to see him. Miss Hiller receives a terrific shock when Miss Thorndike willingly accepts from Morley, as well as from a prominent whiskey distiller, \$500,000 with which to carry on their work. Newton, a spectator, taunts her with the remark, "What Price Salvation?". Feeling that her hopes had been shattered, she resigns from the army. Yet she joins her family and Harrison for the visit to her father's factory. What she sees opens her eyes: her father had provided decent living quarters for the workers and their families and, with his money, had done considerable good for the masses. Morley informs the family that he intended making Harrison his successor. Miss Hiller agrees to this, for now she felt that with money she could do for humanity more.

Gabriel Pascal directed and produced it. In the cast are Emlyn Williams, Deborah Kerr, David Tree, Penelope Dudley-Ward, and others. Suitability, Class A.

Association, proposed to the Ways and Means Committee at Washington that all tax exemptions from amusement tickets be eliminated, except in the case of children who are not charged more than ten cents. He feels that, by this method, the temptation in highly-competitive situations to reduce the price of admission to a point under ten cents will be discouraged; and if children's tickets where the price is not higher than ten cents are exempted children's attendance will be preserved.

At the same time he suggested that a tax should be placed on bowling alleys, skating rinks and similar other rival amusements, not on the admissions to these places, but on the use of the facilities.

In the subject of taxing film rentals, Mr. Myers pleaded with the committee so to frame the law as to make it impossible for the producers to pass the tax on to the exhibitor.

In the matter of eliminating the tax from all tickets, P. J. Wood, business manager of Independent Theatre Owners of Ohio, went even further. In a memorandum submitted to the Ways and Means Committee on May 9, he recommended that the tax apply on all tickets, beginning with the five-cent tickets.

Mr. Wood, too, recommended that bowling alleys, skating rinks, shooting galleries, cabarets, pool and billiard parlors, bingo games and other such amusements be taxed, the tax to be based, not on the admissions, but on the use of the facilities.

Another important recommendation he made was to the effect that the tax exemptions relating to religious, educational, or charitable organizations be eliminated, on the ground that these organizations have gone into the entertainment business as revenue-producing enterprises, "virtually supplanting offerings and dues." "Under the existing law," Mr. Wood said, "the tax is paid by the person paying the admission; consequently, if the exemptions are repealed, the burden will be borne mainly by the general public attending the performances rather than by the religious, educational or charitable institutions providing the entertainment. If it is desired to exempt the soldiers attending Army-camp theatres, special provision can be made for that. But we feel that the general public attending performances given by such organizations in competition with the theatres should not be exempted from the tax."

Mr. Wood figures that, in the State of Ohio approximately \$15,000,000 spent on Bingo games, went untaxed, and calculates that the tax the Government could collect nationally from these games alone could run up to millions. "Persons patronizing bingo games do so to be amused and entertained and are taxed if they attend such form of amusement when it is operated in a theatre." Why, then, he implied, should these games escape taxation when they are operated elsewhere?

There is logic in Mr. Wood's recommendations to the Ways and Means Committee.

* * *

MANY EXHIBITORS HAVE BEEN trying to find out the reasons why business is poor when by all rules of logic it should have been excellent. There is very little unemployment. As a matter of fact, most defense industries work three shifts, and pause only for eight hours on Sundays for the oiling and the repairing of machinery. And the wages paid are the highest in years.

Some exhibitors think that those who work in the 8 a.m. to 4 p.m., and in the 4 p.m. to 12 midnight shifts, have no chance to go to a picture show, and they have instituted morning matinees to see whether they could capture some of the lost trade. It is too early yet to know the results.

And yet the bowling alleys are packed to the limit every evening. This state of affairs has made some other exhibitors believe that the present-day pictures do not fill the needs of the entertainment-seeking public. "We are living under great stress," one exhibitor said to me, "and people want action to take their minds off the world's troubles. Since they don't find action in pictures, they go to the bowling alleys, where there is plenty of action."

There is logic behind these observations, and the producers will do well to heed the warning.

PICTURES NOW IN PRODUCTION

Columbia

"MEDICO OF PAINTED SPRINGS," with Charles Starrett. Western.

"THE DEVIL TO PAY," with Ralph Bellamy, Charley Grapewin, Margaret Lindsay, John Beal, Spring Byington. This will be another Ellery Queen detective picture. Good program.

"TEXAS," with William Holden, Glenn Ford, Claire Trevor, Edgar Buchanan. This will probably be a "big" outdoor melodrama. The players are good.

"TONIGHT BELONGS TO US," with Loretta Young, Dean Jagger, Conrad Veidt. Good cast with similar possibilities.

Paramount

"SULLIVAN'S TRAVELS," with Joel McCrea, Veronica Lake, Margaret Hayes, Raymond Walburn. Preston Sturges will handle this picture. His previous pictures have all been very good, and there is no reason why this should not be in the same class.

Republic

"KANSAS CYCLONE," with Don Barry. Western.

RKO

"OUTLAW TRAIL," with Tim Holt. Western.

"LOOK WHO'S TALKING," with Edgar Bergen and Charlie McCarthy, Fibber McGee and Molly, Lucille Ball. Both the Bergen and Fibber McGee radio programs are extremely popular and have wide audience appeal. For that reason there should be a ready-made audience eager to see a picture in which they appear together.

Twentieth Century-Fox

"PRIVATE NURSE," with Brenda Joyce, Jane Darwell, Robert Lowery, Sheldon Leonard, Ann Todd. The cast mentioned rates this a good program offering.

"CHARLIE CHAN IN RIO," with Sidney Toler, Mary Beth Hughes, Ted North. The pictures in this series usually turn out good program entertainment.

United Artists

"INTERNATIONAL LADY," with Ilona Massey, George Brent, Basil Rathbone. (An Edward Small production.) No facts are known about the story but the cast is good.

Warner-First National

"BULLETS FOR O'HARA," with Joan Perry, Roger Pryor, Anthony Quinn. Program.

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REVERBERATIONS FROM THE ARTICLES ON THE HAYS SEAL

As a result of the letter from Mr. Martin Quigley, publisher of *Motion Picture Herald* and other publications, which was published in the May 17 issue of this paper, and which presented the opposite side's point of view as regards to the five editorials on the Hays Association's Seal, Mr. Arthur L. Mayer, proprietor of the Rialto Theatre, at Times Square, wrote a letter to Mr. Quigley offering certain objections to his statements, and sent me a copy for reproduction in these columns.

Publishers' courtesy requires that Mr. Quigley's reply to Mr. Mayer's letter be published side by side.

Mr. Mayer's letter, dated May 22:

"Dear Martin:

"I am like one of those faithful fans who follow the home baseball team all around the circuit. I read you even when you wander as far from the *Herald* home plate as Harrison's outfield—read you frequently with disagreement, but always with complete confidence in your good faith and your devotion to the best interests of the motion picture industry.

"Those interests seem to me deeply involved in your recent letter to Pete Harrison. In it, you refer to those who desire 'to exhibit salacious or otherwise objectionable material,' and applaud their failure to obtain bookings in the affiliated theatres as 'providential retribution.' As an independent distributor whose pictures have been occasionally denied bookings in affiliated theatres through the edicts of the Code Administrator, I cannot regard such boycotts with your cheerful faith in their divine origin, nor do I agree that my failure to secure a seal necessarily brands me as a lecherous old rascal engaged in peddling pornographic propaganda.

"I stress the personal angle, not because this is in any manner a personal issue, but because my own experiences seem to me to indicate the danger to all of us in the present Code procedure. I am at present, for instance, distributing a French picture, 'Pepe Le Moko.' This production has been passed without any cuts by the New York, Pennsylvania, Maryland and both Boston Censor Boards—indeed, by every censor who has thus far screened it. Apparently, the guardians of our public morals do not consider it 'salacious or otherwise objectionable.' It has been hailed by critics in New York, Boston and Los Angeles as 'an outstanding screen achievement ranking with the few masterpieces of the screen.' Apparently, the reviewers do not regard its distributor as a fit associate for Lucky Luciano. We have screened the picture for large groups of clergymen, educators and social workers whose comments and letters to me vary from 'a good picture' to 'one of the greatest ever shown.' Apparently, these public spirited citizens found it neither improper nor prurient.

"Nonetheless, Mr. Harmon of the Motion Picture Producers and Distributors of America has supplied us with a list of cuts which must be made in the picture before a certificate of approval will be issued. Nothing valuable could be accomplished by discussing to what extent far greater latitude in the interpretation of Code requirements has been extended to fully half a dozen recent major company productions. Suffice it to say that rulings promulgated by an organization representing only the majors, yet affecting the fate of independents must, like Caesar's wife, be above suspicion. To command respect and acquiescence, their impartiality, justice and consistency must be so obvious that they cannot be questioned.

"It seems to me more constructive to question the qualifications of any one individual, no matter how well inten-

tioned or how expert a judge of indecency, to decide what should or should not be seen by thousands of Americans. On what just basis can you brand us, distributors of a rejected picture, as having 'unclean hands' because Mr. Harmon does not see eye to eye with many equally reputable and God-fearing members of the community. I am as deeply opposed as you or any man to the exhibition of 'salacious or objectionable' pictures. The problem which your letter seems to me to completely ignore is who is to decide what is salacious or objectionable: the representatives of an organization of major producers and distributors, constituting a body on which we have no representation, subject to the human frailties to which you refer and from whose ruling we have no appeal, or the duly constituted government authorities whose decisions if improper can be questioned and overthrown in the courts. No group of self respecting men, yourself included, would in my opinion permanently permit the propriety of their conduct, or the sanctity of their property to be passed upon by their competitors without even the elementary rights of redress. Such a system may or may not be legal. It certainly is not American.

"Sincerely yours,

"ARTHUR L. MAYER."

Mr. Quigley's reply, dated May 27:

"Dear Arthur:

"Your forthright and intelligent manner of approach makes a communication from you an interesting experience. Your letter of May 22nd is by no means an exception. It is interesting, indeed, and I am glad of the opportunity it affords for comment.

"I cannot say whether I would be in agreement with the Production Code Administration in instances referred to in which certificates were denied on pictures you submitted, because I do not know what the subjects are. I do know that there are pictures, produced in this country and elsewhere, which transgress provisions of the Production Code. I realized, too, as I mentioned in my letter to Pete Harrison, that the operation of the Code system is in the hands of human beings who are not infallible. There have been inevitable mistakes, both in the granting and in the withholding of Code certificates.

"However, I am sure you would not say, for instance, that because the courts have made mistakes the whole judicial system should be abolished.

"You refer to your interesting and important subject, 'Pepe Le Moko':

"It is some time since I saw this picture and my recollection of it is not entirely clear. But I do recall certain incidents which I think transgress the limits of material which may be said, with reason and experience, to be appropriate for exhibition in the general theatrical field. The assignation scene, for example, is one. This scene, as played, was in no sense necessary to plot or characterization and therefore becomes gratuitous suggestiveness. Its probable, or at least potential, effect upon youthful and impressionable minds is harmful—harmful in the light of the experience of the race and in the judgment of moralists and educators.

"This picture, when originally released in France, its country of origin, was 'condemned without reservation' by the leading classification agency, 'Cinema Lists', in its issue No. 41 of March 5, 1937.

"A rough translation of 'Cinema Lists' reference to 'Pepe Le Moko' reads as follows:

"'Morality: The plot, based on materialism and involving thieves, assassins and prostitutes is completely unac-

(Continued on last page)

**"Affectionately Yours" with Merle Oberon,
Dennis Morgan, Rita Hayworth and
Ralph Bellamy**

(First National, May 10; time, 88 min.)

Aside from good production values and a few amusing situations, this is a typical domestic farce; it is only fairly entertaining. The story, besides being thin, is made up of familiar situations and gags; much of the comedy is forced, with the result that it proves tiresome instead of amusing. Even the players are at a disadvantage. For instance, neither Merle Oberon nor Dennis Morgan seems to be at ease in her or his respective comedy role, although each works hard. Patrons who are not too discriminating may be amused at the antic actions of the different characters:—

Morgan, foreign correspondent for a New York newspaper, gives the same routine to each of the girls he meets—that is, if he were not married he would consider marrying her. He tells the same story to Rita Hayworth, a fellow-reporter, but she takes him seriously. When Morgan receives a cable from a friend informing him that his wife (Merle Oberon), to whom he had been married for four years, but with whom he had lived for only seven months, had divorced him, he is frantic; he telephones New York and informs his editor (James Gleason) that he was taking the next clipper home. Miss Hayworth follows him. Gleason, knowing that the reason for the divorce had been Miss Oberon's dislike of newspaper work, because it kept her husband from her, is eager to see that the divorcee remains intact. Morgan arrives in New York only to learn that Miss Oberon was about to marry Ralph Bellamy. He pursues and attempts to make love to her, but she sees through all his tricks. He even tries to make her jealous about Miss Hayworth, but that, too, fails to work. On the day of Miss Oberon's marriage to Bellamy, Gleason tricks Morgan to Miss Hayworth's apartment, where he keeps him locked up. But Morgan manages to get out, and, just before the ceremony, gets a message to Miss Oberon to the effect that he was in the hospital due to an accident. She naturally rushes to him; but again she sees through the trick. This time, however, she cannot resist him and they are reunited.

Fanya Foss and Aileen Leslie wrote the story, and Edward Kaufman, the screen play; Lloyd Bacon directed it, and Mark Hellinger produced it. In the east are George Tobias, Hattie McDaniel, Jerome Cowan, Butterfly McQueen.

Suitability, Class A.

**"She Knew All the Answers" with
Joan Bennett, Franchot Tone
and John Hubbard**

(Columbia, May 15; time, 86 min.)

A fairly entertaining romantic comedy. The story is thin and on occasion slows down; yet it has several amusing situations, some of which provoke hearty laughter. The sprightly performances by Franchot Tone and John Hubbard are of considerable help; they are able to overcome ordinary material and give it a fresh twist. The romantic complications are developed according to formula, but are amusing for the most part:—

Joan Bennett, a chorus girl, and John Hubbard, a millionaire playboy, decide to elope. But they are prevented from so doing by Franchot Tone, Hubbard's guardian, who, according to the terms of the will, could disinherit Hubbard if he did not marry a girl Tone approved of. Miss Bennett has an idea: she would manage to obtain employment in Tone's Wall Street firm, win his confidence and a letter of recommendation, and then compel him to give his consent to the marriage. By pretending to be in need of a position so as to take care of her "invalid sister," Miss Bennett wins Tone's sympathy and he engages her as telephone operator. A blunder on her part almost brings ruin to the firm; but Tone handles the situation cleverly and turns the mistake into a profitable deal for himself as well as for the other members of his firm. In appreciation, they all offer her expensive gifts, which she declines for the purpose of impressing Tone with the fact that she was not a golddigger. Tone becomes attracted to her and takes her out to dinner. He soon falls in love with her, and she returns the love. But when he finds out about the trick, he denounces her, and gives his consent to her marriage to Hubbard. But on the wedding day, Hubbard finds that he does not want to get married and so he pretends to faint at the altar. That gives Miss Bennett and Tone a chance to declare their love for each other, and they run away together.

Jane Allen wrote the story, and Harry Segall, Kenneth Earl, and Curtis Kenyon, the screen play; Richard Wallace directed it, and Charles R. Rogers produced it. In the east are Eve Arden, William Tracy, Pierre Watkin.

Suitability, Class A.

**"Sunny" with Anna Neagle
and John Carroll**

(RKO, May 30; time, 97 min.)

Although the story has been changed considerably from the one used in 1930 when Warner Bros. first produced it, this is still a typical musical comedy with romance. It has been given a lavish production, and the performances are all satisfactory. When the individual performers go through their routines—such as Miss Neagle and Ray Bolger dancing, and the Hartmans clowning—then one is entertained; but the trouble is that there is too much uninteresting action, with the result that the picture becomes slightly tiresome:—

During New Orleans carnival time, Miss Neagle, star of a streamlined circus, becomes acquainted with John Carroll, wealthy auto manufacturer. They soon fall in love with each other and plan to marry. This disgusts Carroll's sister (Frieda Inescort), who felt that he was marrying out of his class. Carroll brings Miss Neagle to the family estate to meet his aunt (Helen Westley), who ruled the family with an iron hand. Miss Inescort's rudeness and Miss Westley's apparent disapproval make Miss Neagle unhappy, and she decides not to go through with the marriage. But that night Miss Westley sees her alone and confesses to her that she liked her and was happy that Carroll was marrying her. This turns Miss Neagle's fears to joy. On the day of the marriage, Miss Neagle's old circus friends, following a suggestion made by Miss Inescort, and thinking they would surprise Miss Neagle, arrive at the estate dressed in their circus clothes. Things get out of hand and Carroll orders them to leave. He quarrels with Miss Neagle and they part. She goes back to the circus. But Carroll follows her, and they are finally united.

The plot was adapted from the play by Otto Harbach and Oscar Hammerstein II; Sid Herzig wrote the screen play, and Herbert Wilcox directed and produced it. In the east are Edward Everett Horton, Benny Rubin, Muggins Davies, Richard Lane, and others.

Suitability, Class A.

**"Billy the Kid" with Robert Taylor,
Ian Hunter and Brian Donlevy**

(MGM, May 30; time, 95 min.)

MGM has given this outdoor melodrama a lavish production, including technicolor photography. Some of the outdoor scenes are so magnificent that they should thrill spectators; for instance, the one of stampeding cattle is something for one to remember. But for all its lavishness, it lacks the type of action and excitement that one expects in a western picture. Only in the beginning and at the end are the situations thrilling; in between, the action moves at a leisurely pace, without any thrills and excitement. Moreover, the plot developments are routine:—

Robert Taylor, known for his daring criminal exploits, arrives at the town where his companion (Frank Puglia) was imprisoned. He effects his release and then boldly faces the Sheriff and others; he gives evidence of his courage and his ability with guns. Gene Lockhart, crooked saloon owner, who ran the town, invites Taylor to join his gang, assuring him that he would get plentiful excitement; Taylor accepts. His first job was to help stampede cattle belonging to Ian Hunter, a rancher who had refused to deal with Lockhart. Taylor and the other members of the gang do their job and are about to leave when some one shoots at Taylor. He corners the man, only to find that he was his boyhood friend (Brian Donlevy), and that he was foreman of Hunter's ranch. Donlevy tries to talk him into going straight and working for him, but Taylor laughs at him. However, after he meets Hunter and his sister (Mary Howard), and sees the way they lived and what fine persons they were, he undergoes a change; he leaves Lockhart and goes to work for Hunter. When Lockhart's men kill Puglia, Taylor is determined to go after them. But Hunter dissuades him from doing so; he informs him and Donlevy that he had been appointed United States Marshal and that he would bring the culprits to trial. Hunter appoints Donlevy his deputy. On the night of Hunter's sister's birthday party, at which he was going to announce her engagement to Donlevy, Hunter is killed by Lockhart's men. Taylor then refuses to be dissuaded; going after the gang, he kills the men responsible for the murder, along with the crooked Sheriff and Lockhart. Donlevy, acting in his capacity as Deputy, tries to stop Taylor and eventually is forced to kill him. Law and order is then brought to the state.

Howard Emmett Rogers and Bradbury Foote wrote the story, and Gene Fowler, the screen play; David Miller directed it, and Irving Asher produced it. In the east are Lon Chaney, Jr., Henry O'Neill, Guinn Williams, Cy Kendall, and others.

Too much shooting for children. Class A for adults.

"Shining Victory" with Geraldine Fitzgerald and James Stephenson

(First National, June 7; time, 79 min.)

This is an interesting drama, and it is acted with skill. But as entertainment, it is suitable mainly for class audiences. The serious, rather somber, story, which is unrelieved by comedy, and the tragic ending in which the heroine dies, will likely prove a drawback as far as the masses are concerned. As in most dramas of this type, the action moves at a leisurely pace:—

James Stephenson, an English scientist who had been working in Budapest with Sig Rumann, is disgusted when Rumann writes an article taking credit for experiments in mental diseases made by him. When he complains to Rumann, he promises to correct the misunderstanding; but that night Stephenson receives a visit from two rough-looking men by whom he is ordered to leave the country immediately. Back in London, Stephenson meets an old doctor friend (Donald Crisp) who was associated with Montagu Love in a sanitarium for mental diseases. Love induces Stephenson to join his staff, and to carry on his experiments there. He gives him as his assistant a young doctor (Geraldine Fitzgerald), who was eager to learn what she could from Stephenson so as to use her knowledge for medical work among the poor in China, where she expected to go. Stephenson's temper disheartens her at first, but she soon overlooks this failing because she had fallen in love with him; he, too, falls in love with her, and they plan to marry. This drives Barbara O'Neill, who worked at the sanitarium, frantic, for she loved Stephenson. Losing control of herself, Miss O'Neill goes to Stephenson's laboratory, where he had placed his records referring to amazing cures in mental diseases, and sets fire to the place. Miss Fitzgerald rushes in and throws the records out of the window; but she is burned to death. Stephenson's published records bring him fame; but, instead of accepting lucrative offers, he goes to China to carry on the work Miss Fitzgerald had planned to do.

A. J. Cronin wrote the story, and Howard Koch and Anne Forelick, the screen play; Irving Rapper directed it, and Robert Lord produced it.

Too sombre for children. But Class A for adults.

"Blood and Sand" with Tyrone Power, Linda Darnell and Rita Hayworth

(20th Century-Fox, May 30; time, 125 min.)

The producers have spared no expense in giving this picture an extremely lavish production, which is enhanced by technicolor photography. There are situations here and there that are tensely exciting, particularly during the bullfighting scenes; others that are tender, touching, and romantic, and still others that are comical. But the story is primarily a tragedy, for it depicts the downfall of a sympathetic character, who eventually meets with death. And there are times when the action drags. Yet the fame of the story, the popularity of Power, and the excellence of production may combine to bring about very good box-office results. This story was first produced in 1922, with Valentino as the star:—

Tyrone Power, having risen from poverty to wealth as the most famous matador in Spain, marries Linda Darnell, his childhood sweetheart. They live in a luxurious home, to which Power had brought his mother (Nazimova), his sister and her husband. Wealth does not matter much to Miss Darnell; her chief concern was for Power, whom she idolized and worried about. He knew that she was the only true friend he had. At one of the fights he meets Rita Hayworth, a beautiful, sophisticated but wholly heartless woman of the world and, despite his love for his wife, he cannot resist her and soon he is completely under her spell. His work suffers and he is jeered by the spectators. Even the fact that his wife had left him, and that he was running into debt, cannot draw him away from Miss Hayworth. But soon she tires of him and turns to the new idol of the hour. On the day of an important bull-fight Power, who had gone to the church to pray as he always did before an exhibition, finds Miss Darnell there. They fall into each other's arms. He then promises that, after that fight, he would retire and they would lead a peaceful life. He gives a brilliant exhibition and receives the cheers of the crowd; but suddenly the bull charges and gores him. He dies in his wife's arms.

Vincente Blasco Ibanez wrote the story, and Jo Swerling the screen play; Rouben Mamoulian directed it, and Robert T. Kane produced it. In the cast are Anthony Quinn, J. Carrol Naish, John Carradine, Lynn Bari, Laird Cregar.

Not for children. Class B.

"Million Dollar Baby" with Priscilla Lane, Jeffrey Lynn and Ronald Reagan

(Warner Bros., May 31; time, 100 min.)

Good mass entertainment. It has comedy, romance, music, and human interest, as well as fast-moving action and snappy dialogue. The only bad spot is the ending, which is not only unbelievable but also pretty silly. Up to that point, one follows the ups and downs in the heroine's life with interest, for she is a likeable character. Disregarding the ending, there is sufficient entertainment in the picture to hold the average spectator's attention throughout:—

May Robson, who had inherited her family's millions made in American industry, prefers to live in Europe. She is surprised to receive a visit from Jeffrey Lynn, a young attorney associated with the law firm that represented her; he had been sent abroad for the purpose of giving her a letter written by the senior member of the firm when he had died. The letter informs her that her father had stolen a fortune from his former partner, who had died leaving a young granddaughter (Priscilla Lane), without any money. Miss Robson decides to return to America, and to make an effort to right the wrong. She conceals her identity and takes a room at the boarding house where Miss Lane lived. She becomes acquainted with her and with her musician-sweetheart (Ronald Reagan); she grows to like both of them. She instructs Lynn to give Miss Lane a certified check for one million dollars without divulging where it had come from. At first Miss Lane thinks it is a joke; but when she learns it is true she is ecstatic, for it meant that she could give up her job, marry Reagan, who then could compose his music in peace. But to her surprise, Reagan refuses to marry her because of the money. Disgusted, she goes out with Lynn, who introduces her to high society. Reagan goes out of town with a band and Miss Robson goes back to her own home; this leaves Miss Lane alone. She is less happy than when she had had no money. Lynn finally tells her about Miss Robson and takes her to her home. Miss Robson decides to train her for society, and arranges for a large reception. That night Lynn proposes to her; to her surprise she learns that he was a millionaire himself. But she can think only of Reagan. She decides that the only way she could be happy was to give her money away. She arranges for this and then rushes to Reagan; they are joyfully reconciled.

Leonard Spiegelgass wrote the story, and Casey Robinson, Richard Macaulay and Jerry Wald, the screen play; Curtis Bernhardt directed it. In the cast are Lee Patrick, Helen Westley, and others.

Suitability, Class A.

"Naval Academy" with Freddie Bartholomew, Jimmy Lydon and Billy Cook

(Columbia, May 22; running time, 67 min.)

This follows the formula set for pictures of this type, from the theme to the actions on the part of the boys. For instance, there is the familiar hazing administered by upper grade boys to the newcomers, the cynical attitude of one of the students towards training and duty and his eventual reformation, the friendship between three of the students, and other familiar details. As juvenile entertainment it is all right; it should serve best as a program filler:—

Jimmy Lydon, an orphan, is taken from reform school and given the chance to make good as a student at a naval academy. It was the school his own father had attended; but the fact that his father's name was honored by the school because of his bravery and his devotion to his country meant nothing to Lydon, for he felt his father had died because of this devotion. Jimmy's roommates are Freddie Bartholomew and Billy Cook. Gradually the environment changes Jimmy's viewpoints. When Freddie becomes involved in a theft, Jimmy tries to take the blame at a school hearing, but Freddie tells the truth. Billy finally confesses that he had been at the bottom of it all and that he alone was responsible. All three boys receive punishments, but are permitted to remain at the school. They become fast friends; and Jimmy is a new boy, for he now loved the school and everything it stood for.

Robert J. Cosgriff wrote the story, and David Silverstein and Gordon Rigby, the screen play; Erle C. Kenton directed it. In the cast are Pierre Watkin, Warren Ashe, Douglas Scott, and others.

Suitability, Class A.

ceptable. There are brief but repeated scenes of prostitutes. Costumes are abbreviated and marked by revealing nudity. There are scenes of violence and brutality. Mistress and lover are interchangeable. The sordid surroundings give a most real impression of the lowest existence.

"I am unimpressed with the actions of political censor boards. I hold political censorship vicious in principle and unworkable in practice. In view of the avalanche of public protest that descended upon the industry in 1934, it can hardly be argued that the pictures released in the preceding years were held unobjectionable by the public—by civic, educational and religious leadership. Yet all of the pictures which provoked the protest were passed by political censor boards. If political censorship had damned the flow of objectionable material there would have been no public protest.

"Considerable familiarity with newspaper criticism of motion pictures has left me with the impression that the critics are but little concerned with the morality of pictures and that their criticisms afford little ground for moral guidance except occasionally, and this usually is in reverse.

"I share completely with you your objection to the judgments of any one individual on these matters. To avoid one-man judgments and to create an organized, systematic method of dealing with questions arising out of the moral influence of motion pictures is why the Production Code and the committee system of the Production Code Administration were developed.

"The judgments and recommendations of the Production Code Administration are developed out of committee study and conference, all under the guidance of the Code. As to the Code itself, it is a document which has stood every test to which it has been subjected. Its provisions have been the means of satisfying public demand for a betterment in the moral standards of films. Under actual operation, during the past seven years, it not only has not been a handicap but has been an aid to the production of films more acceptable to the public in an entertainment sense.

"The industry and the public are not expected to accept the judgment of Mr. Harmon, Mr. Breen, Mr. Hays or any other person as to the moral and social fitness of a film. Such procedure would be in violence with the idea of the Code and the accompanying system of enforcement. But when a group of experts, qualified by study and experience, examine a subject in the light of an intelligently prepared codification of principles and practices involved in the morality of public entertainment, then, it seems to me, if you wish to dissent from the verdict it is you and not the Production Code Administration which is asserting an individual opinion. And if you happen to be the producer or distributor of the subject in question it is hardly reasonable to assume complete objectivity for your opinion.

"The Production Code Administration had to be set up by some organized agency in the industry. It was logical that it should be set up by the Association, because its membership are the producers and distributors of most of the product and on this account have the burden of the responsibility. The Production Code Administration is a self-contained bureau, responsible only for the enforcement of the Code. I see no reason why its personnel should not comprise a person or persons nominated for the position because of especial fitness by interests in the industry other than the membership of the association.

"Your reference to 'duly constituted government authorities' means political censorship. I shall undertake to presume that you really do not mean that you favor political censorship of an art-form such as the motion picture.

"No, internal and voluntary industry regulation, administered by a committee of qualified experts acting under the guidance of a sound Code is not only best in principle but best also in practice, as it has proven itself during the past seven years.

"If the system of administration as presently operated admits of criticism, in theory or in practice, with respect to particular interests in the industry, the course of wisdom, then, it seems to me, is not to wreck it but correct it.

"Very sincerely yours,
"MARTIN QUIGLEY."

HERE AND THERE

Recently Gradwell Sears informed the industry that Warner Bros. will have a flexible policy in selling its pic-

tures under the Consent Decree. The A pictures will probably be sold individually and not as "come-ons" in groups of five. Many of the B pictures will be sold in the same way.

The general idea of such a policy would be to make as many pictures stand on their own merit as possible, and be sold for only what each picture would warrant.

In some cases, convenience might, of course, require that two or more pictures, or even five, be placed in the same group, although the grouping of five pictures would be an exception to the rule, for it is not expected that many occasions will arise where necessity will require the grouping of five pictures in a single block.

The announcement of such a sales policy indicates an optimistic outlook for the future. It proves that Warner Bros. has such confidence in the quality of the pictures it will produce that it is willing to sell each picture on its own merit. And when good pictures are made, the exhibitor is assured of a profitable operation.

Within one week after the Consent Decree had been signed this paper stated: "This writer's opinion is that the good pictures will be sold invariably as single pictures. . ."

In the January 4, 1941, issue these columns stated: "A beneficial result should be obtained also in the production end of the business, for with the selling of pictures in groups of five, which no doubt will gradually change to the selling of pictures singly, the chief consideration in each sale will be the merit of the picture."

I am even more convinced than I was months ago that the other distributors will follow the lead of Warner Bros. and announce that they, too, have confidence in the quality of their forthcoming productions, and will sell most of them singly, for prices commensurate with the box office value of each production.

PICTURES NOW IN PRODUCTION

Universal

"FLYING CADETS," with William Gargan, Edmund Lowe, Peggy Moran, Frank Albertson. Good program.

"I, JAMES LEWIS," with Franchot Tone, Walter Brennan, John Carroll, Carol Bruce, Nigel Bruce. This is to be a Frank Lloyd production. The cast is good and the possibilities are that it will turn out a good picture.

"MOONLIGHT IN HAWAII," with Johnny Downs, Jane Frazee, Leon Errol. Good program.

"RADIO REVELS OF 1942," with Frances Langford, Ken Murray, Don Wilson, Skinnay Ennis and Band, Susanne Miller. Probably a good program musical.

"RAWHIDE RANGERS," with Johnny Mack Brown. Western.

Columbia

"MR. JORDAN COMES TO TOWN," appraised in the May 3 issue under the title "Heaven Can Wait."

"GIRLS FROM PANAMA," with Jinx Falkenberg, Joan Davis, Joan Woodbury. Pretty good program possibilities.

"MYSTERY SHIP," with Paul Kelly, Lola Lane, Roger Imhof. Fair program.

"LADIES IN RETIREMENT," with Ida Lupino, Louis Hayward, Edith Barrett, Elsa Lanchester, Evelyn Keyes. This is to be adapted from the successful stage play. It is a murder-horror melodrama, of the type to hold one in tense suspense. If it should turn out a very good picture in the horror class, it should do very well at the box-office.

Monogram

"MURDER BY APPOINTMENT," with Wallace Ford, Marian Marsh, Sarah Padden. The players rate this as a pretty good program picture.

Paramount

"BAHAMA PASSAGE," (in technicolor) with Madeline Carroll, Stirling Hayden, Mary Anderson, Leo G. Carroll. There is no doubt that from a production standpoint this will be good. But a great deal will depend on the story, for, aside from Miss Carroll, the other players are not strong box-office attractions.

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HERE AND THERE

ACCORDING TO LATEST INFORMATION, seventy-one cases were arbitrated in four months. Six boards have been without any cases whatever.

This is a healthful sign, indicating that, not only many of the complaints are adjusted before submission to arbitration, but also that the distributors are more careful now not to violate the exhibitors' rights than they were at any other time in the past.

Commenting on the subject, Mr. Abram F. Myers said in his May 20 bulletin:

"In explanation of the comparatively few cases filed, a majority of the regionals report that the consenting distributors are adjusting many grievances before claims are filed. This applies particularly to exhibitors who were unable to license pictures of any run.

"It appears to be the policy of the consenting distributors to offer some run to all theatres applying therefor, including drive-ins. . . ."

* * *

UNDER THE HEADING, "Does the Decree Afford Substantial Relief," Mr. Myers, in his May 20 release, said partly:

"No one has ever claimed that the decree afforded a remedy for all the ills of the industry. There are many grievances as to which it would be futile to file arbitration cases.

"Not only does not the decree touch upon numerous grievances against which the exhibitors have complained in the past, but its provisions are inadequate properly to remedy many of the grievances to which they expressly relate.

"These weaknesses have been pointed out by Allied on numerous occasions and need not be repeated here.

"However, it is fair to add—this being based on experience—that the General Counsel of Allied, in reviewing cases submitted through the regional associations, has been forced to advise against the filing of complaints in a number of otherwise meritorious cases because they did not fit the narrow specifications of the Decree. . . ."

* * *

UNDER THE HEADING, "The Cabal Against Arbitrations," Mr. Myers said:

"Most Allied regionals have lately taken steps to assist their members in filing claims for relief which do not affect the interests of other members.

"In some non-Allied territories, especially those in which the local exhibitor organizations are dominated by the affiliated circuits, it is rumored that systematic effort is being made to poison the minds of the exhibitors against the arbitration system and to persuade them not to file their claims.

"The probability that these rumors are true is indicated by the eagerness of leaders of the circuit-dominated exhibitor organizations to advocate conciliation, mediation and other will-o-the-wisps as a substitute for arbitration.

"These men have been advocating relief for exhibitors by voluntary action of the distributors and chains

for many years—always without success. They pretend to deplore the intervention of the Government in the industry's affairs and refuse to recognize that the moderate concessions now being made are wholly due to such intervention.

"It can not be doubted, however, that in some parts of the country this systematic hammering of the arbitration system is having its effect on the filing of claims."

* * *

AS TO THE THEATRE EXPANSION policy of the affiliated circuits, Mr. Myers said:

"The ineffectiveness of Sec. XI to prevent the consenting defendants and their affiliated chains from expanding in the exhibition field during the three year test period was pointed out by Allied to the Department of Justice and to Judge Goddard, but its advice fell on deaf ears.

"From many parts of the country come reports of such acquisitions and building and to the extent that Allied members are affected thereby these reports have been lodged with the Department of Justice.

"The provisions of Sec. XI are a sham and unless the Department of Justice can persuade the defendants voluntarily to desist from their present course this feature of the decree will become open scandal. . . ."

* * *

AN ATTEMPT HAS BEEN MADE to throw the blame for the poor business prevailing among the picture theatres to the withdrawal from circulation of one million draftees.

That the calling to the Army of one million men has contributed to the present slump, no one can dispute, but the causes of the slump are diversified. In some localities the slump is attributed to local causes; in others, to what has already been given in these columns.

Jack Kirsch, the Allied leader in the Chicago territory, attributes the slump to the double bill as much as to any of the other causes. He was in New York last week end and, while I was talking to him, he said: "We have driven patrons away with our double bills. In the single-bill days, I used to close my box office at 10:30, and the patrons could still see the entire feature. Today I have to close my box office at 9:30, because after that hour a patron cannot see a complete show. And I cannot delay the closing hour, because then I would have to pay overtime to my employees."

There is considerable logic in Mr. Kirsch's observations. There is no use trying to do wishful thinking by believing that the patron would see one full feature anyway; you deal with human nature, which expects to receive as much as is offered; and when a patron enters a theatre after one-half of the first feature is shown, he feels that he has been "cheated."

Better pictures is the solution of the problem. With such pictures, shown a longer time, the double feature may be gradually eliminated.

* * *

PRODUCERS IN HOLLYWOOD had better be careful in filming scenes with Congressional atmos-

(Continued on last page)

"A Voice in the Night" with Clive Brook and Diana Wynyard

(Columbia, May 20; time, 80 min.)

This British-made melodrama, revolving around the efforts of freedom-loving Germans to fight against the Nazi rule, is well-made, but it is nerve-wracking entertainment. Most persons are under a strain just now owing to existing conditions, and a picture such as this just adds to one's uneasiness. The scenes of Nazi brutality are horrifying; and the murder of the hero and of the heroine in the end is heartbreaking. Several of the situations hold one in suspense; and the bravery on the part of the hero in carrying on his work is inspiring. The action takes place in Germany:—

Clive Brook, a well-known surgeon, is heartbroken when he sees the Nazis kill his dear friend, a clergyman, for asking his congregation to pray for his fellow-clergymen in concentration camps. To add to his unhappiness he finds that his own brother-in-law (John Penrose), a Storm Trooper, had been with the gang responsible for the murder. Brook and his wife (Diana Wynyard), a popular actress and newly appointed Director of Pagantry, were very much in love, but she could not understand his complaints, for she had faith in the Nazi regime. With the help of Derek Farr, a young radio mechanic whose fiancée (Joyce Howard) had been attacked by a Storm Trooper and then sent to a concentration camp, Brook starts what he called "The Freedom Radio," through which he sends illegal broadcasts to the German people, revealing to them the true state of affairs. The Gestapo agents vainly try to locate the station. Miss Wynyard suspects the truth; when she confronts Brook, he admits it. This is overheard by Penrose. When Brook leaves, he insists that his sister tell him where he had gone. By pretending to be against Brook, she induces him to accompany her to Gestapo chief. She gives him misleading information as to Brook's whereabouts, and then rushes to him to warn him. By this time she realizes how blind she had been about the Nazis. She joins Brook just as he was beginning his most important broadcast. They are found by the Gestapo and both are murdered.

Louis Golding and Gordon Wellesley wrote the story, and Jeffery Dell, Basil Woon, and A. DeGrunwald, the screen play; Anthony Asquith directed it. In the cast are Raymond Huntley, Bernard Miles, and others.

Not for children. Class B.

"Scattergood Pulls the Strings" with Guy Kibbee and Bobs Watson

(RKO, May 23; running time, 67 min.)

A nice little program picture, suitable for the family trade. It has human interest, a little comedy, and pleasant performances. What it lacks is action; yet in neighborhood theatres it may give satisfaction because of one's interest in the sympathetic characters, particularly in the hero, whose kindly deeds bring happiness to others. There is a mild romance:—

Guy Kibbee, adviser and benefactor in the small town in which he lived, becomes interested in a young boy (Bobs Watson), who had wandered into the town. He induces Bobs to join him at his home for dinner. Both Kibbee and his wife (Enma Dunn) find the boy charming and are eager for him to live with them; Bobs agrees to stay for a short time but, without revealing his reasons, informs them that he would have to move on. He finally confides in Kibbee: his father (Monte Blue) had been convicted on a murder charge; after his release from prison he had wandered away not wanting to ruin Bobs' life. But Bobs loved him and, since his mother had died, he wanted to find his father and to tell him that he was not ashamed of him. Kibbee locates Blue working in a nearby lumber camp, but he does not tell Bobs anything, wanting first to do something about clearing Blue's name. This he does and obtains a full pardon for him. Then father and son are joyfully united. At the same time, Kibbee helps the romance between Susan Peters and James Corner, by selling a formula concocted by Corner, thus giving him enough money to settle in business and to marry Miss Peters.

Clarence Budington Kelland wrote the story, and Christy Cabanne and Bernard Schubert, the screen play; Mr. Cabanne directed it, and Jerrold T. Brandt produced it. In the cast are Dink Trout, Carl Stockdale, Paul White, and others. (Suitability, Class A.)

"Caught in the Draft" with Bob Hope and Dorothy Lamour

(Paramount, July 4; time, 82 min.)

The masses, particularly the Bob Hope fans, are going to find this very enjoyable. It is another army-training comedy, in which romance plays a big part. In spite of the fact that Bob Hope and Dorothy Lamour are the leading players, there is no music; this is to the picture's benefit, for in that way the action is not slowed up. There are several extremely amusing situations, comical dialogue, and good acting on the part of Hope:

Hope, a motion picture star, is scared of guns and noise. When he reads of the draft, he is frightened. He meets Dorothy Lamour, daughter of an Army colonel (Clarence Kolb). He tries to impress her, but she remains aloof. Hope, his agent (Lynne Overman), and buddy-chauffeur (Eddie Bracken) think of a plan; they engage an actor to pose as an Army sergeant to whom Hope would apply for enlistment; the "sergeant" would naturally turn him down. But, unknown to Hope, he is interviewed by the real sergeant and, before he knows what had happened, he is in the Army. To console him, Overman and Bracken enlist and all three are assigned to the same regiment. Hope finally wins Miss Lamour over, but she wants him to show her that he is not afraid of guns and that he could act bravely. He gets into trouble all the time and annoys Kolb. Kolb warns Hope that he would not give his consent to the marriage unless he was made a corporal. He finally shows that he had real courage: he risks his life to stop an army contingent from walking into the path of gun fire. He is made a corporal and marries Miss Lamour.

Harry Tugend wrote the story and screen play; David Butler directed it, and B. G. DeSylva produced it. In the cast are Paul Hurst, Ferike Boros, Phyllis Ruth, Arthur Loft, and others. (Class A.)

"The Bride Wore Crutches" with Lynne Roberts and Ted North

(20th Century-Fox, June 13; time, 55 min.)

There is not one redeeming feature about this program newspaper melodrama. First of all, the story is silly; moreover, the production values are mediocre, and the direction stilted. As entertainment, it is about up to the level of a ten-year old intelligence; certainly adults will find the plot developments ridiculous and hardly worthy of their attention:—

Through the recommendation of Grant Mitchell, publisher of an important metropolitan newspaper, Ted North obtains a position as reporter on the paper, much to the disgust of Richard Lane, managing editor. North mishandles his assignments and gets the newspaper into trouble with the police; Edgar Kennedy, police Captain, warns North to stay away from him. Lynne Roberts, an experienced reporter on the same paper, takes North under her wing and tries to teach him how to go after a story. Since he had been present at a bank robbery and knew what the criminals looked like, she suggests that he try to uncover the whereabouts of the gang and thus get a good story. Following her suggestions, he finally locates them at a hotel, and he takes a room near theirs. He poses as a criminal and thus gets in with them; they plan another bank robbery. North telephones Kennedy about the plans, but he refuses to listen to him. North is given the job of handling the gun; when the gang leaves the bank with the money, he orders them to hold up their hands. Just then the police arrive and round up the gang. North is acclaimed as a hero. He finally marries Miss Roberts.

Ed Verdier and Alan Drady wrote the story, and Mr. Verdier, the screen play; Shepard Traube directed it, and Lucien Hubbard produced it. In the cast are Robert Armstrong, Lionel Stander, Harry Tyler, and others. Not for children. Class B.

**"In the Navy" with Dick Powell,
Bud Abbott and Lou Costello**

(Universal, May 30; time, 86 min.)

There is no doubt that "Buck Privates" created a large following for Abbott and Costello, and there is no reason why this follow-up should not do very good business. It may not be as hilarious as "Buck Privates" since some of the gags are already known; yet it is a very good comedy, with many amusing situations; besides, the clowning of Lou Costello, who appears almost throughout, is a source of merriment. There is plentiful music of the popular variety sung by Dick Powell and by The Andrews Sisters; and the production values are very good. The comedy highlight is the situation where Costello dreams that he had taken command of the ship. A romance is woven into the plot but it is of slight importance:—

Dick Powell, leading radio crooner, is tired of having women pursue him; he runs away and, unknown to any one, joins the Navy. But Claire Dodd, photographer for a gossip magazine, sights him and tries to get his picture; with the help of Abbott and Costello he outwits her and gets the film from her camera. In the meantime, Costello is having his troubles; he had led his girl friend (Patty Andrews) to believe that he was an officer when actually he was only the pastry cook. Although he had been in the Navy six years, he had never been aboard a ship. Finally he gets his chance as cook on the battleship Alabama. Miss Dodd, hearing that Powell had been assigned to this battleship, boards the vessel on visitor's day. She stows away in the potato locker, where Abbott and Costello find her. Before they have a chance to get rid of her, the battleship starts for Honolulu. She disguises herself as a sailor; but Powell is wise to her, and sees to it that she gets no pictures. They finally call a halt to their enmity and become good friends. Abbott suggests to Costello that, since he did not want Miss Andrews to see him as a cook, he should pretend to be sick; he induces him to take a sleeping potion to simulate illness. Costello dreams that he was commanding the ship and getting it into trouble. He awakens, screaming with fear. Abbott assures him that everything was all right. Powell and Miss Dodd plan to marry.

Arthur H. Horman wrote the story, and he and John Grant, the screen play; Arthur Lubin directed it, and Alex Gottlieb produced it. In the cast are Dick Foran, Butch and Buddy, Shemp Howard, and others.

Class A.

**"Adventure in Washington" with
Herbert Marshall, Virginia Bruce
and Gene Reynolds**

(Columbia, May 30; time, 84 min.)

Fair entertainment. Except for the fact that the background—that of the United States Senate, is new, the story relies on the old formula of the regeneration of a tough youngster. It has some human interest; but as entertainment, its appeal should be directed mostly to the juvenile trade, who may be interested in the work done by Senate page boys. The act committed by the young hero to avenge what he thought was a wrong done to him is extremely unpleasant; for that reason one is not touched by the fact that he is forgiven. The romance is incidental:—

At the insistence of a political adviser, Herbert Marshall, a United States Senator, appoints as his page boy Gene Reynolds, the tough son of an old friend who had once helped him. Marshall tries to impress Reynolds with the fact that it was an honor to be a Senate page boy, and that most of the boys came from good families and had fine manners. But Reynolds scoffs at his talks and continues acting tough, even fighting with the other boys. Under the influence of Virginia Bruce, a radio commentator, who had been carrying on a feud with Marshall, Reynolds changes, and grows to like his work, the boys, and even the honor of his position. He

receives a blow when Marshall discharges him for having listened in on a conversation between two Senators; these Senators insisted that Reynolds had betrayed them. Angry at what had happened, Reynolds goes to an unscrupulous lobbyist (Pierre Watkin) and sells to him valuable secrets pertaining to a new defense appropriation bill. After doing so, he learns that he had been forgiven and would be taken back as a page boy. He rushes to Watkin, gives back the money to him, and pleads with him not to use the information. But it is too late. This brings disgrace to Marshall, and he is accused of having sold out to Watkin. A Senate investigation follows. Reynolds, reading of it, rushes back to Washington and clears Marshall. He in turn is tried by the other Senate page boys, who forgive and reinstate him. He delivers a stirring speech. Marshall and Miss Bruce become attracted to each other.

Jeanne Spencer and Albert Benham wrote the story, and Lewis R. Foster and Arthur Caesar, the screen play; Alfred E. Green directed it, and Charles R. Rogers produced it. In the cast are Samuel S. Hinds, Ralph Morgan, Vaughn Glaser, and others.

Suitability, Class A.

**"Too Many Blondes" with Rudy Vallee,
Helen Parrish and Lon Chaney, Jr.**

(Universal, May 23; time, 60 min.)

A fair program picture. Little happens in it that would arouse one's interest or awaken one's sympathy. What the exhibitor will have to depend upon to draw people to his box office will be the name of Rudy Vallee, the few numbers he croons, and to some extent, the title; the story itself offers little help. The mild comedy toward the end might help somewhat:—

On his way to the railroad station to board a train that would take him to Hollywood where a radio contract awaited him, his wife and a friend, Rudy Vallee is accosted by too many blondes, old acquaintances of his during his vaudeville days. Helen Parrish, his wife, a bride of two weeks, frets but bears it all until on the train one evening his vaudeville friends entangle him in a poker game; it is too late when he finds out that the car in which he and his wife were riding had been cut off, and the car he had found himself on had been switched to the line leading to San Francisco. By the time he reaches Los Angeles, his friend, who was in love with his wife, persuades Helen to apply for a divorce. But to get a divorce she needed \$500, and neither Rudy nor Helen had any such amount. Willing to make his wife happy by giving her the divorce she wanted, he proposes that both save their money until the right amount was saved. Fearing that the newlyweds might make up, the friend and rival steals some of their money. When Rudy sees Helen in a dress she had just made over, he thinks that she had used some of their savings to buy a new dress with and reproaches her. Helen, too, thinking that it was he who had taken the missing money, reproaches him likewise. Realizing that neither had solid grounds for a divorce, Rudy starts flirting with a waitress, who agrees to help him manufacture divorce evidence for Helen. But while they were in his apartment awaiting Helen, the waitress' truck driver friend appears and spoils everything. Helen decides to go to Mexico for a divorce, and the whole party goes along with her. In the meantime the Los Angeles radio manager gets a sponsor who insists that only Rudy and Helen were to appear in the act. He telephones to Mexico to the manager of the hotel where they were to stop to stall the divorce until he gets there. He arrives in the Mexican city just in time to stop the divorce proceedings and to bring about a reconciliation between Rudy and Helen.

Thornton Freeland directed it, and Joseph G. Sanford produced it. Others in the cast are Eddie Quillan, Jerome Cowan, Iris Adrian, and Shemp Howard.

Suitability, Class A.

phere, for the national legislators are in no mood to tolerate misrepresentation of their acts and activities. Unless the producers do so, the industry will pay, to employ a colloquial term, "through the nose."

It has been the habit of the producers in Hollywood to think in terms of democracy: they have taken it for granted that, since our form of government is democratic, we have the right to say what we want. We demand the same freedom as the press. But the producers have been thinking in terms of democracy only so far as the other fellow is concerned. How would we feel if some one should produce a film that would show real corruption in Hollywood, not the product of a fertile imagination? The shoe would then be on the other fellow's foot.

* * *

SHORTLY AFTER THE CONSENT DECREE was signed, those who were opposed to it tried to arouse the exhibitors to join the opposition. One method employed frequently was to frighten the exhibitors with the assertion that the cost of arbitration would be so high that only those exhibitors who had substantial means would be able to take advantage of it.

This paper fought against those who sought in this way to sabotage the Consent Decree. In the January 11, 1941 issue, these columns stated:

"In the opinion of this paper, these persons are creating a false impression, motivated perhaps by a desire to sabotage the Decree. If they were really sincere, they would take into consideration the fact that the fifty dollar fee of the arbitrator is the maximum fee, and that the history and policy of the American Arbitration Association, the Arbitration Administrator, indicate that the fees of their arbitrators have always been kept down to a minimum, and whenever possible the arbitrators have rendered their services gratis.

"The A.A.A. has announced repeatedly that in making up the schedule of charges for the motion picture industry, the fees of the arbitrators will be kept as low as possible; that where the subject matter of the arbitration involves the public welfare, such as the offensiveness of a picture in a certain community, the arbitrators will receive no compensation; and that only in very rare cases will the arbitrators be paid the maximum fee, or any amount approximating the maximum.

"After studying these reports of the A.A.A., and after discussing the matter with attorneys who have had experience in arbitrations before the A.A.A., I am convinced that arbitration under the Consent Decree will be inexpensive enough to make it available to every exhibitor and that the controversies will be determined, not only at a lower cost, but also in less time, than they can be decided in any court proceeding."

The first quarterly report of the Motion Picture Arbitration Tribunals announced that, for the first three months of operation under the Consent Decree, 56 arbitration cases were filed, of which 18 were completed by either awards or settlements. This labor is an accomplishment far greater than could ever have been achieved through litigation in the courts.

The report states further that the average cost in each case for filing fees and Arbitrator was \$23.50, and for stenographic expenses, \$15.54, making a total average cost \$39.04. The average cost of the stenographic charges was raised by the inclusion of one item of \$63.76, which was the cost not only of the stenographic charges at the hearing, but also of the three transcripts for use on appeal. Had this item not been included, the average cost would have been reduced considerably.

The accomplishment of the Arbitration machinery under the Consent Decree are indeed praiseworthy. And as the Arbitration boards gain experience, and learn to cut corners, the accomplishments will be even greater.

The industry should be grateful for its present system of arbitration.

PICTURES NOW IN PRODUCTION

Columbia

"KING OF DODGE CITY," with Bill Elliott and Tex Ritter. Western.

"YOU'LL NEVER GET RICH," with Fred Astaire, Rita Hayworth, Sunnie O'Dea. Good cast; handled with care this should make a good entertainment.

Metro-Goldwyn-Mayer

"RINGSIDE MAISIE," with Ann Sothorn, George Murphy, Robert Sterling, Florence Bates. The cast is good; but exhibitors should judge its box-office possibilities by what the other "Maisie" pictures have done.

"HONKY TONK," with Clark Gable, Lana Turner and Marjorie Main. Very good possibilities.

Monogram

"WANDERERS OF THE WEST," with Tom Keene. Western.

Paramount

"SHEIK OF BUFFALO BUTTE," with William Boyd. Western.

Republic

"HURRICANE SMITH," with Jane Wyatt, Ray Middleton, J. Edward Bromberg, Henry Brandon. The players mentioned are good; but its outcome will depend on the story treatment.

"GANGS OF SONORA," with Bob Livingston, Bob Steele. Western.

"UNDER FIESTA STARS," with Gene Autry, Smiley Burnette. Western.

RKO

"LORD EPPING SEES A GHOST," with Leon Errol, Lupe Velez, Charles Rogers, Zasu Pitts, Elisabeth Risdon. The pictures in this series are as a rule fairly comical; but the players do not warrant more than program rating.

Twentieth Century-Fox

"CHARLEY'S AUNT," with Jack Benny, Kay Francis, James Ellison, Arleen Whelan, Laird Cregar, Anne Baxter. This was made twice before, in 1925 by P.D.C., and in 1930 by Columbia; both pictures turned out very good comedies. There is no reason why this, too, should not be extremely comical; the players are good. The box-office results will depend on Jack Benny's popularity in each locality.

"WILD GEESE CALLING," with Henry Fonda, Joan Bennett, Warren William, Ona Munson, Barton MacLane. Good cast with similar box-office possibilities.

Universal

"MAN FROM MONTANA," with Johnny Mack Brown. Western.

"SAN ANTONIO ROSE," with Robert Paige, Jane Frazee, Eve Arden. Good program.

"ALMOST AN ANGEL," with Deanna Durbin, Charles Laughton, Robert Cummings. Very good possibilities.

Warner-First National

"THE SMILING GHOST," with Wayne Morris, Brenda Marshall. Program.

"KING RUBBER," with Jeffrey Lynn, Constance Bennett, Mona Maris, Regis Toomey, Roland Drew. Pretty good cast with similar box-office possibilities.

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THE BOX-OFFICE SICKNESS AND ITS CURE

FROM TIME TO TIME this paper has attempted to analyze the causes that have brought about a slump in the box offices of the picture theatres. The double bills, the drafting of more than one million young men to the army, the poor quality of the pictures and other happenings were given as the causes.

Today roller-skating rinks, bowling alleys, miniature golf courses, soft-ball games, and other amusements of this type are thriving, whereas the picture theatres are showing to empty seats.

While the different causes ascribed have helped to empty the theatres, what more than any other cause has brought the box office slump is the poor quality of pictures, and prosperity.

Some of you may be shocked when you read that this paper ascribes the poor business conditions to prosperity. Here are the reasons that are prompting it to make such a statement:

When business was poor, people were living either on borrowed money or on what they had saved during the prosperous times. Not having much to do when they were idle, they went to pictures. No matter how poor were the pictures, they went to them just the same, to kill time. Today the same people—or most of them—are working and saving to pay back their old debts. Knowing how poor were the pictures during their idle days, they resist the glowing advertisements for pictures that are to be shown in their local theatres. They are too tired when the working day is over, and the ordinary type of pictures will not lure them away from their homes.

What is needed now more than at any other time in the history of the picture business is pictures that will so stand out as to pry them loose from their homes and make them forget how tired they are. By this I do not mean that the producers must make two million dollar pictures, but pictures that entertain. "Buck Privates" did not cost a million or even a respectable portion of such an amount, but it made people forget their miseries and induced them to go to the theatres, for it was a good entertainment.

HARRISON'S REPORTS believes that the Consent Decree will do much to improve the quality of pictures. Knowing that they can no longer sell pictures like so many pounds of sausages, the major companies will make a serious attempt to improve the quality of their product. They may abandon production of mediocre pictures

and concentrate their efforts in the making of pictures that will entertain instead of merely filling a schedule. If they should fail, then there will be more bowling alleys and more roller skating rinks. Perhaps some exhibitors, too, may turn their theatres into bowling alleys.

HERE AND THERE

MAN IS A CONSERVATIVE ANIMAL by nature. He acquires certain habits during his life and it takes great pressure to make him drop them.

The Hollywood producers hang on to the old star names, no matter how "delapidated" some of them may be, and refuse to give new faces the chance that might bring these faces forward, often with only one good story.

You cannot, of course, blame the producers altogether for such a state of affairs—the exhibitors should be blamed to a large extent for they sour their faces if the picture that is offered them lacks star names, even though the picture itself might be an excellent entertainment. If they should be induced to buy it, they are defeated right from the start, for they put themselves into a frame of mind that makes them lose the battle before the fight begins.

There should be team work between producers and exhibitors in putting over pictures with new faces, for both are destined to benefit from the success of the efforts. But the cooperation should not be a one-sided burden: the producer should furnish the exhibitor with all the advertising accessories he needs, and should give him sound exploitation ideas for putting the pictures over from the box-office point of view.

The Hollywood Reporter, commenting on the same subject a few months ago, said:

"Hollywood is filled with talented people who, if given breaks, may blossom into box office attractions, and Hollywood needs new faces, new names in addition to a lot more names to cast those pictures that are now being held up. The start of an activity on the part of every studio to give opportunity to new people is no difficult task and if that activity is carefully planted with the theatre operators, it is our impression that they would gladly cooperate in creating some new selling names. . . ."

Hollywood does not lack talent that it can bring out. Many a major studio has under contract promising young men and young women who could be made popular with good stories and with adequate publicity, but these are let warm the studio benches for weeks and months, and in some cases even years. Why this should

(Continued on last page)

**"Angels with Broken Wings" with
Binnie Barnes, Gilbert Roland
and Jane Frazee**

(*Republic, May 15; time, 72 min.*)

Just fair program entertainment. Although Republic has given the picture a lavish production and has cast it with capable players, who work hard, it fails to rise above average program fare because of a silly plot and trite dialogue. Individually the players make a good impression, in spite of the fact that they are hampered considerably by the material. As entertainment, this should go over best with family audiences who are not too demanding about story values:—

The three daughters (Jane Frazee, Leni Lynn, and Marilyn Hare) of widow Katharine Alexander are happy that their mother was going to marry again, particularly since they liked the man of her choice (Sidney Blackmer). Just before the wedding, Blackmer learns that the Mexican divorce he had obtained from his first wife (Binnie Barnes) had been outlawed; to add to his troubles, Miss Barnes, a golddigger, returns and demands a large sum of money for another divorce. Miss Alexander's daughter, together with a few friends, think of a way of getting rid of Miss Barnes without paying her any money. They induce Miss Frazee's fiancé (Edward Norris) to pose as an Argentine millionaire, and to win Miss Barnes' attentions. The plan works perfectly, until the real Argentine millionaire (Gilbert Roland), whose name Norris had been using, appears on the scene. They explain everything to him, and he promises to help them. Blackmer is able to win the divorce, without paying Miss Barnes anything. And Roland who had believed that Miss Barnes had actually fallen in love with him, and was, therefore, ready to marry her, finds out that she wanted him only for his money and escapes from her by pretending to be insane. Miss Alexander and Blackmer are married.

George C. Brown wrote the story, and he and Bradford Ropes, the screen play; Bernard Vorhaus directed it, and Albert J. Cohen produced it. In the cast are Mary Lee, Billy Gilbert, Leo Gorcey, Lois Ranson, and others.

Suitability, Class A.

**"Men of the Timberland" with
Richard Arlen, Andy Devine
and Linda Hayes**

(*Universal, June 6; time, 61 min.*)

A fair program action melodrama. The scenic background of the forest country is good; as a matter of fact, it helps to offset the mediocrity of the plot. Of help, too, are the interesting stock shots of logging scenes. As entertainment, however, its appeal should be directed more to men than to women, for there are a few rough fights and murders, but no romance:—

Willard Robertson and Francis McDonald enter into a plot whereby they induce Linda Hayes, owner of a vast tract of timberland, to permit them to cut down the timber, all three to share in the profits when the sale is made. She does not know that it was their intention to cut down more than was permitted by the government. Robertson engages Andy Devine and his pal (Paul E. Burns) to supervise the job. Devine, too, is unaware of their intentions. Two U. S. Forest Rangers, who

were surveying the ground and had gathered information that would incriminate Robertson, are killed by McDonald. When Richard Arlen, chief Forest Ranger, arrives and starts investigating, Robertson warns him not to interfere; even Miss Hayes feels that his complaints were not justified. Devine begins to suspect that something was wrong. One night at a cafe Arlen gets into a fight with a few lumbermen who had accused him of jeopardizing their jobs; during the excitement McDonald throws a knife at Arlen but it strikes Burns instead; when Burns dies, Devine is grief-stricken and joins sides with Arlen in clearing up the mess. Miss Hayes, too, promises to do what she could. They finally trap McDonald; he confesses to the murders and implicates Robertson; both men are arrested. Miss Hayes, working under government supervision, agrees to continue the job, with Devine as supervisor.

Paul Jarrico wrote the story, and Maurice Tombragel and Griffin Jay, the screen play; John Rawlins directed it, and Ben Pivar produced it. In the cast are Gaylord Pendleton, Hardie Albright, Roy Harris, and others.

The murders make it unsuitable for children. Class B.

**"Redhead" with June Lang
and Johnny Downs**

(*Monogram, May 21; time, 63 min.*)

Just a mildly entertaining program picture. In spite of the fact that the players work hard, they are hampered by trite material and stilted direction and so fail to make much of an impression. The main fault, however, lies in the editing of the picture; the cutting is bad, with the result that the action is at times a bit confusing:—

Wealthy Frank Jaquet, angered by the drunken brawls in which his playboy son (Johnny Downs) was constantly getting into, orders him to leave home; he refuses to give him any money, instructing him to work for a living. Downs starts out by getting drunk; he accidentally prevents June Lang, an impoverished model, from committing suicide. Downs makes her a proposition—he suggests that she marry him and that together they face his father. She would pose as a golddigger, the father would pay her off, and she and Downs would share the money. But Jaquet sees through the scheme; instead of showing disapproval, he tells Downs he would have to shift for himself. But unknown to Downs, he makes Miss Lang a proposition that if she would make a man of Downs he would pay her \$10,000. Miss Lang trades Downs' expensive car for a roadside restaurant. He goes to work in a nearby steel mill, and manages to induce the men to patronize Miss Lang's restaurant. They get along well and soon Downs and Miss Lang are in love. But an accident at the factory sets Downs back and he takes to drink again. In despair, Miss Lang leaves him; she writes to Jaquet telling him she wanted no money. Downs realizes he had made a mistake. He goes after Miss Lang; when he finds her they are reconciled. By this time Jaquet is satisfied with his son's wife.

Vera Brown wrote the story, and Conrad Seiler and Dorothy Reid, the screen play; Edward Cahn directed it, and I. E. Chadwick produced it. In the cast are Weldon Heyburn, Anna Chandler, Harry Burns, and others.

Suitability, Class A.

**"The Reluctant Dragon" with
Robert Benchley**

(*Disney-RKO, June 27; time, 73 min.*)

This is entirely different from the other Disney features, in that live characters appear throughout; and the cartoon sequences do not represent a connected story. Although it has been given the same fine production that all other Disney pictures have received, it is doubtful if the public will accept it with the same enthusiasm that they showed for the other cartoon-features, for it lacks enchantment; actually it is a grand tour of the Disney Studios in which one sees how the various departments work in getting together the cartoons. This is presented in an interesting way; yet it is more suitable for a short subject than for a feature.

The three important cartoons are "Baby Weems," "How to Ride a Horse," and "The Reluctant Dragon." Each one is good in itself, both from the standpoint of subject matter and of production values.

The story revolving around Robert Benchley is as follows: Egged on by his wife (Nana Bryant) to visit Mr. Disney in an effort to sell him the idea of producing the story "The Reluctant Dragon," Benchley arranges an appointment and arrives at the studio. He is taken in hand by a young guide, who insists on giving him statistical information with reference to the studio. This tires Benchley, and so he manages to elude his guide and to sneak into various departments, where he sees how the work is done, and also the finished product. He even visits the art classes and the department where the studio paints are made and the celluloids are painted. Finally he sees Disney, who was about to start a screening of a new cartoon. He invites Benchley to join him. To his surprise, the cartoon is based on the story he had intended selling to Disney. He leaves and meets his wife; she scolds him for not having thought of the idea sooner.

Ted Sears, Al Perkins, Larry Clemmons and Bill Cottrell wrote the screen play.

Suitability, Class A.

**"The Nurse's Secret" with Regis Toomey
and Lee Patrick**

(*Warner Bros., May 24; time, 63 min.*)

A moderately entertaining murder-mystery melodrama of program grade. All the routine tricks, such as mysterious prowlers, screams, dimming of lights, and other familiar acts, are employed to create an eerie atmosphere. At times they are effective and properly frightening; but at other times they just seem silly and only tend to confuse one. Yet followers of pictures of this type may enjoy it, since the murder's identity and the solution to the murders are not divulged until the end:—

Clara Blandick suffers a severe shock when she discovers her nephew's dead body. Her servants (Leonard Mudie and Virginia Brissac) call in the police; Regis Toomey, police inspector, is put in charge of the case. Since Miss Blandick's doctor suggested that she have a nurse, Toomey asks that his girl friend (Lee Patrick), a graduate nurse, be assigned to the case. He instructs her to watch for clues. Miss Patrick keeps her eyes open and obtains valuable information for Toomey. Although the coroner announces that the death had been accidental Toomey and Miss Patrick know that it

had been murder. Together, they arrive at the solution but not until Miss Blandick, too, is murdered. They discover that the murder victim had been married, that his wife had been in love with another man who had tried to protect her; at first Toomey suspects the lover, but later he discovers that the victim's own lawyer had committed the murders. His plan had been to collect the dead man's insurance. With the case finished, Toomey and Miss Patrick leave for Connecticut to be married.

Mary Roberts Rinehart wrote the story, and Anthony Coldewey, the screen play; Noel M. Smith directed it. In the cast are Julie Bishop, Ann Edmonds, George Campeau, Charles D. Waldron, and others.

Not for children. Class B.

**"Time Out For Rhythm" with Rudy Vallee,
Ann Miller, Rosemary Lane
and Allen Jenkins**

(*Columbia, June 5; time, 75 min.*)

This musical comedy with romance is good program entertainment for the masses. The story is thin, serving merely as a framework for the musical numbers and comedy acts. But it has been given a lavish production; moreover, the individual performers are good, the music is of the popular variety, and the comedy antics of "The Three Stooges" amusing. Added to this is a touch of romance and some human interest:—

Rudy Vallee, a Harvard graduate, comes to the attention of Richard Lane, a night club owner, because of his ideas as to entertainment. The night they form a booking agency partnership, Lane learns that his star singer (Rosemary Lane), with whom he was in love, was leaving him to join a band and marry the leader. The partnership business of Vallee and Lane is extremely successful; they are at the height of their success, making plans for a big television show which was to be presented under Vallee's supervision. But everything goes wrong when Miss Lane, who had divorced her husband, returns; Lane immediately insists that Vallee change his plans so as to make her the star of the show. Vallee discovers that Miss Lane's maid (Ann Miller) was extremely talented, and he plans to put her in the show. Owing to a misunderstanding, the broadcast is cancelled by Lane and he and Vallee dissolve their partnership. Separated, they are failures. When Vallee receives word from a Hollywood talent scout that he wanted new faces, his hopes are restored. He gets the show together again; he pleads with Miss Lane to arrange matters so that he could give the show in the night club owned by Lane. She agrees, on condition that she be starred; Miss Miller, hearing that and not wanting to be in Vallee's way, leaves. Lane, thinking the whole thing was a tryout for a new show for his club, is angry when he learns it was an audition. He quarrels with Miss Lane; she finally decides to abandon the stage to marry Lane. And Miss Miller gets her big chance and is acclaimed. The partnership is formed once again.

Bert Granet wrote the story, and Edmund L. Hartmann and Bert Lawrence, the screen play; Sidney Salkow directed it, and Irving Starr produced it. In the cast are Joan Merrill, Stanley Andrews, Glen Gray and his Orchestra, and others.

Suitability, Class A.

be so no one can explain with logic, for in most of these cases logic does not prevail.

There is a scarcity of box-office names and the producers would do well to think of means and ways whereby new talent could be given a chance.

* * *

HERE IS AN INTERESTING LETTER, which P. J. Wood, business manager of The Independent Theatre Owners of Ohio, sent to Mr. Frank Capra, and a copy of it to each member of his organization:

"June 2, 1941

"Mr. Frank Capra,
"Warner Bros. Studios
"Burbank, California.
"My dear Mr. Capra:—

"You have undoubtedly heard that the motion picture box-office is sick and, as one who has shown by his past performance that he has a vital interest in the industry, it must give you considerable concern.

"Last week, in Cleveland, the theatre owners of Ohio held a meeting to discuss the whys and wherefores of the situation and many in attendance attributed our sick box-office to the fact that too much *quantity* of entertainment is being *forced* upon our customers, and I am tempted to agree with them because of a recent experience of my own.

"On May 23rd, I happened to be in Springfield, Ohio, and with nothing to do that evening I dropped in at Warner's Majestic Theatre to see 'Meet John Doe.' I entered the theatre at about the third reel of 'Rookies On Parade,' after which I was compelled to suffer through nearly *two hours* of 'So Ends Our Night' *in order to reach what I had paid to see*—'Meet John Doe.'

"I left the theatre suffering from an aggravated case of 'motion picture indigestion' and, frankly, I can't tell you whether or not I enjoyed your picture.

"Cordially yours,

"P. J. Wood,
Secretary."

The affiliated theatres have had as much to do with the creation of the double and the triple bills as have the independent theatres. Right here in New York the Paramount Theatre is guilty of showing a double bill on the eve of the date on which the picture is to be changed, even though it is a single-feature house; they show the new picture once at the tail-end of the old picture's engagement.

This paper considers such a policy destructive to the efforts of those exhibitors who want a single-feature policy in that it encourages people to expect more.

The affiliated theatres that now show double and some times even triple features had better begin thinking of going to single features, for with the defense program absorbing most of the raw material and labor no one can predict whether a dire shortage of both will be created or not. If a shortage should be created, these theatres would be compelled to adopt single features before they had had time to educate their public to them. And this advice goes also for the independent exhibitors.

There was a time when double features were

necessary. But the time now has come when the double feature has to go to prevent a picture famine. And the quicker serious thought is given to the elimination of the double feature the better off the industry will be.

* * *

OUR GOOD OLD FRIEND M. (for "Mike") H. Hoffman—Pioneer Pictures Corporation, Tiffany, Liberty and of other film companies—is back again; he has announced that, after a temporary retirement from the business on account of the death of his son, he has reentered production and will produce twenty-six pictures for the 1941-42 season. Liberty National Pictures Corporation is the name of his new company.

Mike produced several money-makers in the past and HARRISON'S REPORTS hopes that he can make money-makers again. The theatres need such pictures.

HARRISON'S REPORTS feels that the exhibitors will welcome the re-entry of Mr. Hoffman into production. The theatres can stand a few more good pictures.

PICTURES NOW IN PRODUCTION

Metro-Goldwyn-Mayer

"YOUNG AMERICANS," with Bonita Granville, Dan Dailey, Jr., Leo Gorcey, Ray MacDonald. With the players mentioned, this should be a good program picture.

Monogram

"CITY LIMITS," with Frank Albertson, Lorna Gray, Jed Prouty. Program.

Paramount

"REAP THE WILD WIND," (in technicolor) with Ray Milland, John Wayne, Paulette Goddard, Robert Preston, Raymond Massey, Lynne Overman, Susan Hayward, and many others. The excellent cast, coupled with the fact that the novel from which this has been adapted has been a best seller, should make this an excellent box-office attraction.

Republic

"ICE-CAPADES," with Dorothy Lewis, Jerry Colonna and the Ice-Capades cast. Handled with care this should make a pretty good entertainment, and should go over particularly with the ice-skating fans.

RKO

"MEXICAN SPITFIRE'S BABY," appraised in last week's issue as "Lord Epping Sees It Through."

An untitled feature with Tim Holt, Ray Whitley. Western.

Universal

"MOB TOWN," with Billy Halop, Huntz Hall, Gabriel Dell, Dick Foran, Anne Gwynne. Program.

"RAIDERS OF THE DESERT," with Richard Arlen, Andy Devine, Linda Hayes. Program action melodrama.

"THE MASKED CABALLERO," with Johnny Mack Brown. Western.

Warner-First National

"LAW OF THE TROPICS," appraised in last week's issue as "King Rubber."

"NINE LIVES ARE NOT ENOUGH," with Ronald Reagan, James Gleason, Joan Perry, Ed Brophy. Good program.

HARRISON'S REPORTS

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Adventure in Washington—Columbia (84 min.)	91		Horror Island—Universal (60 min.)	54
Affectionately Yours—First National (88 min.)	86		House of Mystery—Monogram (61 min.)	83
Aldrich Family in Life With Henry, The— Paramount (80 min.)	14		Hudson's Bay—20th Century-Fox (94 min.)	3
Along the Rio Grande—RKO (64 min.)	23		I'll Wait For You—MGM (71 min.)	82
Andy Hardy's Private Secretary—MGM (100 min.)	35		In the Navy—Universal (86 min.)	91
Angels with Broken Wings—Republic (72 min.)	94		Invisible Ghost, The—Monogram (64 min.)	78
Arkansas Judge, The—Republic (72 min.)	22		Invisible Woman, The—Universal (72 min.)	7
A Woman's Face—MGM (105 min.)	79		It Happened to One Man—RKO (81 min.)	42
			I Wanted Wings—Paramount (134 min.)	54
Back Street—Universal (89 min.)	23		Jolly Old Higgins—Republic (See "The Earl of Puddleston")	138/40
Bad Man, The—MGM (70 min.)	55		Keeping Company—MGM (79 min.)	10
Behind the News—Republic (74 min.)	3		King of the Zombies—Monogram (67 min.)	78
Beyond the Sacramento—Columbia (58 min.)	Not Reviewed		Kitty Foyle—RKO (108 min.)	3
Big Boss, The—Columbia (70 min.)	79		Knockout—First National (73 min.)	66
Big Store, The—MGM (83 min.)	102		Lady Eve, The—Paramount (93 min.)	34
Billy the Kid—MGM (95 min.)	86		Lady From Cheyenne, The—Universal (87 min.)	58
Black Cat, The—Universal (70 min.)	71		Lady From Louisiana—Republic (82 min.)	75
Blonde Inspiration—MGM (71 min.)	35		Land of Liberty—MGM (97 min.)	10
Blondie Goes Latin—Columbia (68 min.)	39		Las Vegas Nights—Paramount (87 min.)	51
Blood and Sand—20th Century-Fox (125 min.)	87		Law and Order—Universal (57 min.)	Not Reviewed
Border Legion—Republic (58 min.)	Not Reviewed		Lone Wolf Takes a Chance, The—Columbia (75 min.)	50
Bowery Boy—Republic (71 min.)	7		Love Crazy—MGM (98 min.)	83
Bride Wore Crutches, The—20th Century-Fox (55 min.)	90		Lucky Devils—Universal (61 min.)	7
Broadway Limited—United Artists (74 min.)	99		Mad Doctor, The—Paramount (89 min.)	27
Buck Privates—Universal (83 min.)	27		Maisie Was a Lady—MGM (79 min.)	10
			Major Barbara—United Artists (123 min.)	83
Case of the Black Parrot, The—First National (59 min.)	2		Man Betrayed, A—Republic (81 min.)	51
Caught in the Draft—Paramount (82 min.)	90		Man Hunt—20th Century-Fox (101 min.)	98
Cheers for Miss Bishop—United Artists (94 min.)	15		Man Made Monster—Universal (59 min.)	50
Citizen Kane—RKO (120 min.)	62		Man Who Lost Himself, The—Universal (72 min.)	54
Come Live With Me—MGM (85 min.)	18		Meet Boston Blackie—Columbia (60 min.)	38
Convoy—RKO (77 min.)	6		Meet John Doe—Warner-Capra (123 min.)	46
Country Fair—Republic (74 min.)	78		Meet the Chump—Universal (60 min.)	26
Cowboy and the Blonde, The—20th Century-Fox (68 min.)	71		Melody for Three—RKO (66 min.)	43
Cyclone on Horseback—RKO (60 min.)	102		Melody Girl—Republic (See "Sing Dance Plenty Hot")	130/40
			Men of Boys Town—MGM (106 min.)	47
Dangerous Game, A—Universal (61 min.)	42		Men of the Timberland—Universal (61 min.)	94
Dead Man's Shoes—Monogram (68 min.)	31		Million Dollar Baby—Warner Bros. (100 min.)	87
Dead Men Tell—20th Century-Fox (60 min.)	54		Misbehaving Husbands—Producers Releasing (64 min.)	23
Devil and Miss Jones, The—RKO (92 min.)	59		Missing Ten Days—Columbia (77 min.)	43
Devil Commands, The—Columbia (65 min.)	35		Mr. and Mrs. Smith—RKO (95 min.)	19
Double Date—Universal (60 min.)	50		Mr. District Attorney—Republic (68 min.)	55
Dr. Kildare's Crisis—MGM (74 min.)	2		Mr. Dynamite—Universal (63 min.)	46
			Model Wife—Universal (78 min.)	67
Ellery Queen's Penthouse Mystery—Columbia (69 min.)	43		Monster and the Girl, The—Paramount (64 min.)	34
			Moon Over Miami—20th Century-Fox (90 min.)	103
Face Behind the Mask, The—Columbia (69 min.)	27		Murder Among Friends—20th Century-Fox (66 min.)	39
Father's Son—Warner Bros. (57 min.)	19		Mutiny in the Arctic—Universal (61 min.)	74
Flame of New Orleans, The—Universal (79 min.)	71		Naval Academy—Columbia (67 min.)	87
Flight Command—MGM (114 min.)	2		Nice Girl?—Universal (95 min.)	38
Flight From Destiny—Warner Bros. (74 min.)	11		No Greater Sin—University Pictures (78 min.)	102
Flying Wild—Monogram (63 min.)	67		Nurse's Secret, The—Warner Bros. (63 min.)	95
Footlight Fever—RKO (69 min.)	55		One Night in Lisbon—Paramount (95 min.)	82
Footsteps in the Dark—Warner Bros. (95 min.)	39		Out of the Fog—First National (86 min.)	98
For Beauty's Sake—20th Century-Fox (61 min.)	102		Paper Bullets—Producers Rel. Corp. (69 min.)	98
Free and Easy—MGM (56 min.)	47		Penalty, The—MGM (80 min.)	42
			Penny Serenade—Columbia (120 min.)	66
Gay Vagabond, The—Republic (66 min.)	82		People vs. Dr. Kildare, The—MGM (77 min.)	79
Get-Away, The—MGM (88 min.)	99		Petticoat Politics—Republic (66 min.)	26
Girl, A Guy, and A Gob, A—RKO (90 min.)	39		Phantom Submarine, The—Columbia (69 min.)	30
Girl in the News, The—20th Century-Fox (76 min.)	7		Play Girl—RKO (77 min.)	11
Golden Hoofs—20th Century-Fox (67 min.)	30		Pony Post—Universal (59 min.)	Not Reviewed
Great American Broadcast, The—20th Century-Fox (91 min.)	74		Pot O' Gold—United Artists (85 min.)	59
Great Lie, The—Warner Bros. (107 min.)	58		Power Dive—Paramount (68 min.)	62
Great Mr. Nobody, The—Warner Bros. (71 min.)	30		Pride of the Bowery—Monogram (63 min.)	6
Great Swindle, The—Columbia (54 min.)	58		Rage in Heaven—MGM (84 min.)	43
Great Train Robbery, The—Republic (61 min.)	38		Ragtime Cowboy Joe—Universal (58 min.)	Not Reviewed
Hard-Boiled Canary, The—Paramount (79 min.)	34			
Here Comes Happiness—Warner Bros. (57 min.)	38			
Her First Beau—Columbia (77 min.)	83			
Her First Romance—Monogram (78 min.)	15			
High Sierra—First National (99 min.)	14			

Reaching for the Sun—Paramount (89 min.)	66
Redhead—Monogram (63 min.)	94
Reluctant Dragon, The—RKO (73 min.)	95
Repent At Leisure—RKO (66 min.)	63
Richest Man In Town, The—Columbia (69 min.)	103
Ride, Kelly, Ride—20th Century-Fox (58 min.)	22
Ride on Vaquero—20th Century-Fox (64 min.)	55
Road Show—United Artists (86 min.)	26
Road To Frisco, The—First National (See "They Drive By Night")	119/40
Road to Zanzibar—Paramount (92 min.)	47
Roar of the Press—Monogram (72 min.)	78
Romance of the Rio Grande—20th Cent.-Fox (72m.)	3
Rookies—Universal (See "Buck Privates")	27
Rookies on Parade—Republic (69 min.)	70
Round-Up, The—Paramount (89 min.)	46

Saint in Palm Springs, The—RKO (65 min.)	11
Saint's Vacation, The—RKO (61 min.)	99
Scattergood Baines—RKO (68 min.)	31
Scattergood Pulls the Strings—RKO (67 min.)	90
Scotland Yard—20th Century-Fox (65 min.)	63
Sea Wolf, The—Warner Bros. (100 min.)	50
Secret Evidence—Producers Releasing (63 min.)	31
Shadows on the Stairs—First National (63 min.)	59
She Couldn't Say No—First National (62 min.)	2
She Knew All the Answers—Columbia (86 min.)	86
Shining Victory—First National (79 min.)	87
Shot in the Dark, A—Warner Bros. (57 min.)	59
Sign of the Wolf—Monogram (68 min.)	58
Singapore Woman—First National (64 min.)	82
Sis Hopkins—Republic (97 min.)	63
Six Lessons From Madame LaZonga—Universal (61 min.)	18
Sleepers West—20th Century-Fox (73 min.)	51
So Ends Our Night—United Artists (120 min.)	19
South of Panama—Producers Releasing (64 min.)	74
Strange Alibi—First National (63 min.)	62
Strawberry Blonde—First National (96 min.)	31
Sunny—RKO (97 min.)	86

Take Me Back to Oklahoma—Monogram (65 min.)	Not Reviewed
Tall, Dark and Handsome—20th Century-Fox (78m.)	15
Texas Terrors—Republic (57 min.)	Not Reviewed
That Hamilton Woman—United Artists (125 min.)	51
That Night in Rio—20th Century-Fox (91 min.)	42
That Uncertain Feeling—United Artists (83 min.)	46
There's Magic in Music—Paramount (See "Hard Boiled Canary")	34
They Dare Not Love—Columbia (76 min.)	79
They Met in Argentine—RKO (76 min.)	75
Thieves Fall Out—Warner Bros. (72 min.)	70
This Thing Called Love—Columbia (98 min.)	6
Three Cockeyed Sailors—United Artists (76 min.)	103
Three Men From Texas—Paramount (75 min.)	Not Reviewed

Tight Shoes—Universal (67 min.)	103
Time Out For Rhythm—Columbia (75 min.)	95
Tobacco Road—20th Century-Fox (84 min.)	34
Too Many Blondes—Universal (60 min.)	91
Topper Returns—United Artists (88 min.)	47
Trail Blazers—Republic (58 min.)	Not Reviewed
Tree of Liberty—Columbia (See "Howards of Virginia")	142/40
Trial of Mary Dugan, The—MGM (89 min.)	30

Under Age—Columbia (60 min.)	70
Underground—Warner Bros. (95 min.)	99

Very Young Lady, A—20th Century-Fox (79 min.)	74
Virginia—Paramount (108 min.)	14
Voice in the Night, The—Columbia (80 min.)	90

Wagons Roll at Night—First National (83 min.)	71
Washington Melodrama—MGM (80 min.)	70
Western Union—20th Century-Fox (95 min.)	26
West of Pinto Basin—Monogram (61m.)	Not Reviewed
West Point Widow—Paramount (63 min.)	98
Where Did You Get That Girl?—Universal (65m.)	6
Wild Man of Borneo, The—MGM (78 min.)	22

You're Out of Luck—Monogram (60 min.)	10
You're the One—Paramount (83 min.)	27

Ziegfeld Girl, The—MGM (131 min.)	67
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RELEASE SCHEDULE FOR FEATURES

Columbia Features

(729 Seventh Ave., New York, N. Y.)

2002 Penny Serenade—Grant-Dunne	Apr. 24
2036 Under Age—Grey-Baxter	Apr. 24
2037 The Big Boss—Kruger-Litel	Apr. 28
2011 They Dare Not Love—Brent-Scott	Apr. 30
2214 The Return of Daniel Boone—Elliott (61m.)	May 7
2013 Her First Beau—Withers-Cooper-Fellows	May 8
2008 She Knew All the Answers—Tone-Bennett	May 15
2020 Naval Academy—Freddie Bartholomew	May 22
2010 Adventure In Washington (Senate Page Boys)—Marshall-Bruce	May 30
2026 Richest Man In Town—Craven-Pryor	June 12
2215 Hands Across the Rockies—Elliott (57m.)	June 19
2009 Time Out For Rhythm—Vallee-Miller (re.)	June 20
2206 Medico of Painted Springs—Starrett (reset)	June 26
2019 Sweetheart of the Campus—Keeler	June 26
2041 I Was a Prisoner on Devil's Island—Wood-Eilers (71 min.)	June 30
Two in a Taxi—Louise-Hayden	July 10
2207 The Medico Rides—Starrett	July 15
Blondie in Society—Singleton-Lake	July 17
The Officer and the Lady—Hudson-Pryor	July 24
2216 The Son of Davy Crockett—Elliott	July 30

First National Features

(321 W. 44th St., New York, N. Y.)

566 Affectionately Yours—Oberon-Morgan	May 10
563 Singapore Woman—Marshall-Bruce	May 17
564 Shining Victory—Stephenson-Fitzgerald	June 7
555 Out of the Fog—Garfield-Lupino	June 14

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

131 Washington Melodrama—Morgan-Taylor	Apr. 18
130 Ziegfeld Girl—Garland-Stewart-Lamarr	Apr. 25
133 The People vs. Dr. Kildare—Ayres-Day	May 2
136 A Woman's Face—Crawford-Douglas	May 9
135 I'll Wait For You—Sterling-Hunt-Kelly	May 16
134 Love Crazy—Powell-Loy-Patrick	May 23
137 Billy the Kid—Taylor-Donlevy-Hunter	May 30
185 Mata Hari—Reissue	June 6
138 The Get-Away—Sterling-Adams (reset)	June 13
139 The Big Store (The Bargain Basement)—Marx Bros.-Martin (reset)	June 20
140 They Met In Bombay—Gable-Russell	June 27
141 Barnacle Bill—Beery-Main-Weidler	July 4
186 Navy Blue and Gold—Reissue	July 11
142 The Stars Look Down—Williams-Lockwood	July 18
143 Ringside Maisie—Sothorn-Murphy	July 25
Life Begins For Andy Hardy—Rooney	Aug. 1
Mary Names the Day—Ayres-Day	Aug. 8
Blossoms in the Dust—Garson-Pidgeon	Aug. 15

Monogram Features

(630 Ninth Ave., New York, N. Y.)

The Invisible Ghost—Bela Lugosi	Apr. 25
Roar of the Press—Parker-Ford	Apr. 30
House of Mystery—K. Kent-J. Kelly	May 7
The Pioneers—Tex Ritter (58m.)	May 10
King of the Zombies—Archer-Moreland	May 14
Redhead—Downs-Lang-Blore	May 21
Silver Stallion—LeRoy-Mason (57m.)	May 28
Ranglers Roost—Range Busters (57m.)	June 4
The Gang's All Here—Darro-Moreland (61m.)	June 11
Wanderers of the West—Tom Keene	June 25
Murder By Invitation—W. Ford-M. Marsh	June 30

Paramount Features

(1501 Broadway, New York, N. Y.)

4028 I Wanted Wings—Milland-Holden-Morris	May 30
4029 One Night in Lisbon—Carroll-MacMurray	June 13
4030 West Point Widow—Shirley-Carlson	June 20
4031 Parson of Panamint—Ruggles-Drew	June 27
4032 Caught in the Draft—Hope-Lamour	July 4
4033 Forced Landing—Arlen-Gabor-Naish	July 11
4034 Shepherd of the Hills—Wayne-Field	July 18

Republic Features

(1790 Broadway, New York, N. Y.)

055	In Old Cheyenne—Roy Rogers (58m.)	Mar. 28
066	Pals of the Pecos—Three Mesq. (56m.)	Apr. 8
076	Two-Gun Sheriff—Red Barry (56m.)	Apr. 10
002	Sis Hopkins—Canova-B. Crosby	Apr. 12
013	Rookies on Parade—B. Crosby-R. Terry	Apr. 17
014	Lady From Louisiana—Munson-Wayne	Apr. 22
046	The Singing Hill—Autry (75m.)	Apr. 26
015	Country Fair—Foy, Jr.-Clyde-Williams	May 5
056	Sheriff of Tombstone—Rogers-Hayes (56m.)	May 7
022	The Gay Vagabond—Karns-Donnelly	May 12
077	Desert Bandits—Red Barry (56m.) (re.)	May 24
067	Saddlemates—Three Mesq. (56m.) (re.)	May 26
016	Angels with Broken Wings—Barnes-Roland	May 27
057	Nevada City—Roy Rogers (58m.)	June 20
078	Kansas Cyclone—Red Barry (56m.)	June 24
003	Puddin' Head—Canova-Lederer	June 25
023	Poison Pen—Robson-Newton (66m.)	June 30
068	Gangs of Sonora—Three Mesq.	July 10
047	Sunset in Wyoming—Gene Autry	July 18

RKO Features

(1270 Sixth Ave., New York, N. Y.)

163	Bringing Up Baby—Reissue	May 2
132	Scattergood Pulls the Strings—Kibbee	May 23
131	Saint's Vacation—Sinclair-Gray (reset)	May 30
133	Sunny—Neagle-Carroll-Inescort	May 30
185	Cyclone on Horseback—Tim Holt	June 6
191	The Reluctant Dragon—Disney	June 20
166	Frank Buck's Jungle Cavalcade	June 27
126	Tom, Dick and Harry—Rogers-Murphy	July 4

Twentieth Century-Fox Features

(444 W. 56th St., New York, N. Y.)

139	Mail Train—Harker-Sim	Apr. 25
140	Great American Broadcast—Faye-Oakie	May 9
141	Cowboy and the Blonde—Hughes-Montgomery	May 16
142	The Great Commandment—Beal-Dekker	May 23
143	Blood and Sand—Power-Darnell-Hayworth	May 30
144	For Beauty's Sake—Sparks-Weaver-North	June 6
112	The Bride Wore Crutches—Roberts-North	June 13
146	Man Hunt—Pidgeon-J. Bennett-Sanders	June 20
145	A Very Young Lady—Withers-Kelly-Sutton	June 27
147	Moon Over Miami—Ameche-Grable-Cum'ngs	July 4
148	Accent on Love—Montgomery-Massen-Naish	July 11
149	Dance Hall—Romero-Landis-Henry	July 18

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Topper Returns—Blondell-Young-O'Keefe	Mar. 21
Pot O' Gold—Goddard-Stewart-Heidt	Apr. 13
That Uncertain Feeling—Oberon-Douglas	Apr. 20
That Hamilton Woman—Leigh-Olivier	Apr. 30
Broadway Limited—McLaglen-O'Keefe-Kelly	June 13
New Wine—Ilona Massey-Alan Curtis	Aug. 8
Major Barbara—Hiller-Harrison-Morley	August

Universal Features

(1250 Sixth Ave., New York, N. Y.)

5054	Mutiny in the Arctic—Arlen-Devine	Apr. 18
5014	Model Wife—Blondell-Powell	Apr. 18
5011	The Flame of New Orleans—Dietrich	Apr. 25
5028	The Black Cat—Rathbone-Herbert	May 2
5034	Too Many Blondes—Rudy Vallee	May 23
5000	In the Navy—Abbott-Costello-Powell	May 30
5055	Men of the Timberland—Arlen-Devine	June 6
	Tight Shoes—Howard-Crawford-Barnes	June 13
	San Antonio Rose—Frazee-Paige	June 20
5066	Law of the Range—J. M. Brown (59m.)	June 20
	Hit the Road—Dead End Kids	June 27
	Bachelor Daddy—Baby Sandy-Horton	July 3
	Hello Sucker—Herbert-Brown (60m.)	July 11
5056	Raiders of the Desert—Arlen-Devine	July 18
5067	Rawhide Rangers—J. M. Brown (56m.)	July 18
	This Woman is Mine—Tone-Bruce	July 25
	Cracked Nuts—Erwin-Merkel	Aug. 1
	Hold That Ghost—Abbott-Costello	Aug. 8
5057	A Dangerous Game—Arlen-Devine	Aug. 22

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

523	The Nurse's Secret—L. Patrick-Toomey	May 24
508	Million Dollar Baby—P. Lane-Lynn-Reagan	May 31
524	Passage From Hongkong—L. Fairbanks-Douglas-Cavanagh	June 21
558	Underground—Lynn-Maris-Dorn-Verne	June 28

Warner-First National

500	Meet John Doe—Cooper-Stanwyck	May 3
550	Devil Dogs of the Air—Reissue (86m.)	June 7

SHORT SUBJECT RELEASE SCHEDULE**Columbia—One Reel**

2703	Little Theatre—Phantasies (6m.)	Feb. 7
2603	Take It Or Leave It No. 3—Quiz (11m.)	Feb. 7
2655	Community Sing No. 5—(10½m.)	Feb. 7
2805	Splits, Spares and Strikes—Sport (10m.)	Feb. 21
2976	Movie Magic—Cinescope (10m.)	Feb. 21
2558	Western Wonderland—Tours (9m.)	Feb. 28
2506	Way of All Pests—Color Rhapsody (7m.)	Feb. 28
2904	The Spirit of 1941—Wash. Parade (10m.)	Mar. 7
2604	Junior I. Q. Parade—Quiz (9½m.)	Mar. 7
2755	It Happened to Crusoe—Fables (6½m.)	Mar. 14
2507	The Carpenters—Color Rhapsody (8½m.)	Mar. 14
2856	Screen Snapshots No. 6—(10m.)	Mar. 14
2656	Community Sing No. 6—(10m.)	Mar. 14
2977	This Is England—Cinescope (10m.)	Mar. 27
2952	Abroad at Home—N. Y. Parade (9½m.)	Mar. 27
2704	There's Music in Your Hair—Phan. (6½m.)	Mar. 28
2806	The Jungle Archer—Sport (11m.)	Mar. 28
2559	San Francisco, Metropolis of the West—Tours (9½m.)	Apr. 3
2605	So You Think You Know Music No. 1—(11½m.)	Apr. 3
2508	The Land of Fun—Color Rhapsody (7m.)	Apr. 18
2857	Screen Snapshots No. 7—(10m.)	Apr. 25
2657	Community Sing No. 7—(9m.)	Apr. 25
2978	Capital Sideliights—Cinescope (11m.)	Apr. 28
2606	Take It Or Leave It No. 4—Quiz (11m.)	May 1
2807	Diving Thrills—Sport Reels (9m.) (re.)	May 9
2560	Beautiful Ontario—Tours (9m.)	May 23
2658	Community Sing No. 8—(10m.)	May 29
2808	Aquaplay—Sport (10m.)	June 6
2858	Screen Snapshots No. 8—(10m.)	June 6
2509	Tom Thumb's Brother—Color Rhap. (7½m.)	June 12
2756	Kitty Gets the Bird—Cartoons (7m.) (re.)	June 13
2979	Fighter Pilot—Cinescope (8m.)	June 13
2510	The Cuckoo I. Q.—Color Rhapsody	July 3
2706	The Wallflower—Phantasies (6m.)	July 3
2859	Screen Snapshots No. 9	July 11
2757	Dumb Like a Fox—Cartoons	July 18

Columbia—Two Reels

2181	The Stolen Plans—Spider Returns No. 1 (33½m.)	May 9
2407	All the World's a Stogie—Stogie (16m.)	May 16
2182	The Fatal Time-Bomb—Spider No. 2 (22m.)	May 16
2183	The Secret Meeting—Spider No. 3 (20m.)	May 23
	International Forum No. 2—Spec. (19½m.)	May 27
2184	The Smoke Dream—Spider No. 4 (19m.)	May 30
2434	Jeady, Willing But Unable—Brendel (16m.)	May 30
2185	The Gargoyle's Trail—Spider No. 5 (21m.)	June 6
2186	The X-Ray Eye—Spider No. 6 (18m.)	June 13
2435	Yankee Doodle Andy—All Star (18m.)	June 13
2187	The Radio Boomerang—Spider No. 7 (19m.)	June 20
2436	French Fried Patootie—All Star (18m.)	June 27
2188	The Mysterious Message—Spider No. 8	June 27
2408	I'll Never Heil Again—Stooges (17m.)	July 4
2189	The Cup of Doom—Spider No. 9	July 4
2190	The X-Ray Belt—Spider No. 10	July 11
2191	Lips Sealed by Murder—Spider No. 11	July 18
2192	A Money Bomb—Spider No. 12	July 25
2437	Love at First Fright—Brendel (17m.)	July 25

Metro-Goldwyn-Mayer—One Reel

T-220 Yosemite the Magnificent—Travel. (8m.)...May 10
 K-285 Willie and the Mouse—Pass. Par. (11m.)...May 17
 W-247 The Rookie Bear—Cartoons (8m.)...May 17
 S-268 Lions on the Loose—Pete Smith (9m.)...May 24
 K-286 This Is the Bowery—Pass. Par. (10m.)...May 31
 M-235 The Battle I—Miniatures (11m.)...May 31
 T-221 Glimpses of Washington State—Travel-talks (9m.)...June 7
 W-248 Dance of the Weed—Cartoons (9m.)...June 7
 M-236 Memories of Europe—Miniatures (8m.)...June 14
 S-269 Cuban Rhythm—Pete Smith (9m.)...June 14
 M-237 The Man Who Changed the World—Miniatures...June 28
 T-222 Haiti, Land of Dark Majesty—Travel...July 5

Metro-Goldwyn-Mayer—Two Reels

P-204 Forbidden Passage—Crime Doesn't Pay (21m.)...Feb. 8
 P-205 Coffins on Wheels—Crime Doesn't Pay (17m.)...June 7

Paramount—One Reel

SO-4 The Forgotten Man—Benchley (10½m.)...May 23
 RO-10 On the Spot—Sportlight (9½m.)...May 23
 HO-9 Zero, The Hound—Animated cart. (6m.)...May 30
 LO-5 Unusual Occupations No. 5—(10m.) (re.)...May 30
 AO-6 Your Favorite Program—Those We Love—Headliner (10½m.)...June 6
 EO-10 Olive's Boithday Presink—Popeye (6m.)...June 13
 GO-6 Fire Cheese—Gabby cartoon...June 20
 RO-11 Lasso Wizards—Sportlight (9m.)...June 20
 UO-3 Hoola Boola—Madcap Models (reset)...June 27
 HO-10 Twinkletoes—Where He Goes—Nobody Knows—Animated cartoons (6½m.)...June 27
 JO-6 Popular Science No. 6...July 4
 EO-11 Child Psikolojiky—Popeye (6m.)...July 11
 AO-7 Hands of Destiny—Headliner...July 11
 HO-11 Copy Cat—Animated cartoon (6m.)...July 18
 GO-7 Gabby Goes Fishing—Gabby cartoon...July 18
 RO-12 Snow Dogs—Sportlight (9m.)...July 25
 UO-4 The Gay Knighties—Madcap Models...July 25

Republic—One Reel

028-5 Hollywood Meets the Navy—Meet the Stars (10m.)...Apr. 24
 028-6 Stars at Play—Meet the Stars (10m.)...May 24
 028-7 Meet Roy Rogers—Meet the Stars (10m.)...June 24
 028-8 Stars—Past and Present—Meet the Stars (10m.)...July 24

Republic—Serials

083 Jungle Girl—Frances Gifford...15 Episodes

RKO—One Reel

14310 Jockey's Day—Sportscope (9m.)...May 9
 14210 Information Please No. 10—(10m.)...May 16
 14410 Picture People No. 10—(8m.)...May 23
 14105 Canine Caddy—Disney (7m.)...May 30
 14503 How Goes Chile?—(10m.)...May 30
 14311 Rolling Rhythm—Sportscope (9m.)...June 6
 14211 Information Please No. 11—(11m.)...June 13
 14106 Nifty Nineties—Disney (7m.)...June 20
 14312 Steeds and Steers—Sportscope (9m.)...July 4
 14107 Early to Bed—Disney (8m.)...July 11
 14108 Truant Officer Donald—Disney (8m.)...Aug. 1

RKO—Two Reels

13110 March of Time No. 10—(18m.)...May 9
 13705 A Polo Phoney—Errol (18m.)...May 16
 13406 An Apple in His Eye—Kennedy (14m.)...June 6
 13111 March of Time No. 11—(17m.)...June 6
 13706 A Panic in the Parlor—Errol (18m.)...June 27
 13112 March of Time No. 12...July 4
 13504 Musical Bandit—Whitley (16m.)...July 18

Twentieth Century-Fox—One Reel

1108 Arctic Springtime—Father Hubbard (10m.)...Apr. 25
 1511 A Dog's Dream—Terry-Toon (7m.)...May 2
 1109 A Letter From Cairo—Thomas (9m.)...May 9
 1512 The Magic Shell—Terry-Toon (7m.)...May 16
 1703 Empire in Exile—Leland Stowe (10m.)...May 23
 1560 What Happens At Night—Terry-Toon (7m.)...May 30
 1307 Fun on Rollers—Sports (9m.)...June 6
 1513 Horse Fly Opera—Terry-Toon (7m.)...June 13
 1704 Anzacs in Action—Leland Stowe...June 20
 1514 Good Old Irish Tunes—Terry-Toon (7m.)...June 27
 1110 Winter in Eskimo Land—Hubbard (10m.)...July 4
 1515 Bringing Home the Bacon—Terry-T. (7m.)...July 11
 1702 War in the Desert—Reynolds (10m.)...July 18
 1516 Twelve O'Clock and All Ain't Well—Terry-Toon (7m.)...July 25

Universal—One Reel

5360 The Modern Way Down East—Going Places No. 90 (9m.)...May 12
 5381 Stranger Than Fiction No. 91—(9m.)...May 19
 5249 Dizzy Kitty—Lantz cartoon (7m.)...May 26
 5361 The Trail of Father Kino—Going Places No. 91 (9m.)...May 26
 5382 Stranger Than Fiction No. 92—(9m.)...June 2
 5250 Salt Water Daffy—Lantz cartoon (7m.)...June 9
 5362 Mountain Summer—Going Places No. 92 (9m.)...June 9
 5383 Stranger Than Fiction No. 93...June 23
 5363 Meet Jimmie the Chump—Going Places No. 93 (9 min.)...June 30
 5251 Woody Woodpecker—Lantz cart. (7m.)...July 7
 5252 Boogie Woogie Bugle Boy of Co. B.—Lantz cartoon...July 14
 5364 Not Yet Titled—Going Places No. 94...July 21
 5384 Stranger Than Fiction No. 94...July 28

Universal—Two Reels

5890 The Flash of Fate—Raiders No. 10 (17m.)...June 10
 5891 Terrors of the Storm—Raiders No. 11 (20m.)...June 17
 5230 Music A La King—Musical (17m.)...June 18
 5892 The Winning Warriors—Raiders No. 12 (18m.)...June 24
 5231 Is Everybody Happy?—Musical...July 2
 5232 Once Upon a Summertime—Musical...July 30

Beginning of 1941-42 Season

6781 Death Marks the Trail—Riders of Death Valley No. 1 (19m.)...July 1
 6782 The Menacing Herd—Riders No. 2 (19m.)...July 8
 6783 The Plunge of Peril—Riders No. 3 (19m.)...July 15
 6784 Flaming Fury—Riders No. 4 (19m.)...July 22
 6785 The Avalanche of Doom—Riders No. 5 (19m.)...July 29

Vitaphone—One Reel

6719 Hollywood Steps Out—Mer. Mel. (8m.)...May 24
 6612 A Coy Decoy—Looney Tunes (7½m.)...June 7
 6720 Hiawatha's Rabbit Hunt—Mer. Mel. (8m.)...June 7
 6408 Sail Ho—Sports Parade (10m.)...June 14
 6509 Hal Kemp & Orch.—Melody Masters (9m.)...June 14
 6613 Porky's Prize Pony—Looney Tunes (7m.)...June 21
 6721 The Wacky Worm—Mer. Melodies (7m.)...June 21
 6722 The Heckling Hare—Merrie Melodies...July 5
 6614 Meet John Doughboy—Looney Tunes...July 5
 6409 It Happened on Rollers—Sports Parade...July 19
 6723 Inki and the Lion—Merrie Melodies...July 19

Vitaphone—Two Reels

6206 The Seeing Eye—Bway. Brevities (15m.)...May 3
 6208 Hunting the Hard Way—Bw'y. Brev. (16m.)...May 17
 6207 Sockeroo—Brevities (21m.)...May 31
 6005 Here Comes the Cavalry (Soldiers of the Saddle)—Special (21m.) (reset)...June 28
 6103 Throwing a Party—Maxwell com. (20m.)...July 12
 6209 Happy Faces—Broadway Brevities...July 26
 6006 Brazilian Rhythms—Tech. Special...Aug. 23

**NEWSWEEKLY
NEW YORK
RELEASE DATES****Paramount News**

89 Saturday...July 5
 90 Wednesday...July 9
 91 Saturday...July 12
 92 Wednesday...July 16
 93 Saturday...July 19
 94 Wednesday...July 23
 95 Saturday...July 26
 96 Wednesday...July 30
 97 Saturday...Aug. 2
 98 Wednesday...Aug. 6
 99 Saturday...Aug. 9
 100 Wednesday...Aug. 13

Pathe News

15189 Sat. (O.)...July 5
 15290 Wed. (E.)...July 9
 15191 Sat. (O.)...July 12
 15292 Wed. (E.)...July 16
 15193 Sat. (O.)...July 19
 15294 Wed. (E.)...July 23
 15195 Sat. (O.)...July 26
 15296 Wed. (E.)...July 30
 15197 Sat. (O.)...Aug. 2
 15298 Wed. (E.)...Aug. 6
 15199 Sat. (O.)...Aug. 9
 152100 Wed. (E.)...Aug. 13

Metrotone News

284 Thursday...July 3
 285 Tuesday...July 8
 286 Thursday...July 10
 287 Tuesday...July 15
 288 Thursday...July 17
 289 Tuesday...July 22
 290 Thursday...July 24
 291 Tuesday...July 29
 292 Thursday...July 31
 293 Tuesday...Aug. 5
 294 Thursday...Aug. 7
 295 Tuesday...Aug. 12

Fox Movietone

86 Saturday...July 5
 87 Wednesday...July 9
 88 Saturday...July 12
 89 Wednesday...July 16
 90 Saturday...July 19
 91 Wednesday...July 23
 92 Saturday...July 26
 93 Wednesday...July 30
 94 Saturday...Aug. 2
 95 Wednesday...Aug. 6
 96 Saturday...Aug. 9
 97 Wednesday...Aug. 13

Universal

994 Friday...July 4
 995 Wednesday...July 9
 996 Friday...July 11
 997 Wednesday...July 16
 998 Friday...July 18
 999 Wednesday...July 23
 1000 Friday...July 25

**Beginning of New
Issue**

1 Wednesday...July 30
 2 Friday...Aug. 1
 3 Wednesday...Aug. 6
 4 Friday...Aug. 8
 5 Wednesday...Aug. 13

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A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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Vol. XXIII

SATURDAY, JULY 12, 1941

No. 28

HERE AND THERE

THE MOTION PICTURE INDUSTRY is undergoing a decided change as a result of the new sales policy. And what is more, every one in the home offices of the five distributors feels it.

The work of arranging the trade showings has been going on at high speed. Instructions have been issued that every exhibitor be invited to attend the trade showings, no matter whether he is or is not a customer of the company issuing the instructions. New men have been hired, not only at the home offices, but also at the exchanges.

The theatre circuits, too, have been affected by the change; they have been compelled to hire more men to take care of the added work.

There have been general radical changes in the industry four times before the present change: when the two-reel feature first came out, around 1913; when the admission prices were raised from the five-cent level; when the multiple-reel feature displaced the single-reel and the double-reel features, around 1915, and when sound came, around 1928. (Color, too, ushered in a change, but it was not general—Kinemacolor, around 1910.)

Every time a radical change took place, the industry revived—both exhibitors and producers made greater profits. Will the present change be different? We shall not have long to wait to find out.

* * *

RELATIVE TO CHARGING LOWER admission prices to young men who have just passed boyhood, discussed in last week's issue, Mr. Elmore D. Heins, of National Theatres, Roanoke, Va., an old subscriber to this paper, writes:

"Your editorial in the July 5 issue 'An Out-of-Town Exhibitor . . .,' and so forth, about price after 12 years of age: You mention 'Charged young men.' Why not boys and girls?

"The enclosed ad, which we ran in newspapers beginning May 7th, speaks for itself. We ran also four trailers in our theatres. The results are most gratifying. We find that many who used to pay 10c now are buying in the 'Junior' class. (The tax on 20c tickets is 3c. We get 17c. The tax on 25c tickets is 4c. We get 21c.)

(Ed. Note: The advertisement Mr. Heins refers to indicates that he is charging special prices to persons of the Junior class—from 12 to 18 years, 20c up to 5:30, and 25c thereafter.)

"Admission tickets and not double-features have kept the folks at home, even when the pictures are good."

Mr. Heins is right relative to charging young girls, like young men, a price between the children's and the adults' prices, but this paper questions his remark about double bills. There are many evi-

dences lately that tend to confirm the belief that double bills have hurt the business.

The poor quality of the pictures has, of course, hurt the business more than double-billing. As a matter of fact, the blame should be laid largely on that factor, for the double billing has been caused at least seventy-five per cent by the poor picture quality and only twenty-five per cent by affiliated theatre competition. Many exhibitors, though they did not believe in double bills, were compelled to institute them, because they could not show ninety per cent of the pictures made in a single bill. For a while double bills, being a novelty, went over, but they are no longer a novelty and, since the quality of nine out of ten pictures is what it is, they now hurt the box-office.

As Moe Wax, editor of *Film Bulletin*, of Philadelphia, put it, double bills will be forced out of the theatres, not by either prayers or resolutions at exhibitor conventions, but by a decided improvement in the quality of the pictures.

The new sales policy of the five major companies, forced on them by the Consent Decree, may, as said before, bring about the desired improvement. When the producers offer the exhibitors their goods for inspection before purchase, they will be compelled to make better goods.

* * *

THE SUBJECT OF TRADE PRESS reviewing is still hot. Writing in the July 5 issue of *Motion Picture Herald*, Terry Ramsaye, editor of that paper, says that the distributors' home offices are still reluctant to make a definite decision on the subject. Some of these offices have remarked, Mr. Ramsaye says, that perhaps it would be better if the pictures were shown to the trade papers first in New York, instead of in Hollywood, for then the trade paper critics would be removed from the "high pressures of the lay press, or the Churchill group."

HARRISON'S REPORTS agrees with Mr. Ramsaye, that the reviewing by trade-paper critics should be done in New York, where it has always been done, and not in Hollywood, where the reviewers might be high-pressured, not by the "Churchill group," but by the producers of the pictures. When the price a picture will command will depend a great deal on the reviews of the trade paper critics, in cases where the exhibitors cannot attend the showings themselves, it is natural for these producers to make every effort to influence the judgment of these critics.

HARRISON'S REPORTS calls on the distributors to rescind their decision about showing the pictures first in Hollywood. Their failure to give the New

(Continued on last page)

"I Was a Prisoner on Devil's Island" with Sally Eilers, Donald Woods and Edward Ciannelli

(Columbia, June 30; time, 71 min.)

A minor program melodrama, based on a routine plot, and developed according to formula. It is lacking in surprise twists, and even in excitement, for most of the story is told by dialogue instead of by action. Only in the closing scenes is one held in some suspense. The background of the prison island is familiar also:—

Donald Woods, first mate on a ship bound for New York, and his pals are happy when the ship stops at a small French port during carnival time. They are given shore leave to have a good time. Woods is attracted to Sally Eilers, who was sitting alone and crying. He cheers her up and asks her to spend the evening with him. She tells him that she was married to an important official but that she was very unhappy. By the end of the evening they are in love with each other. Woods decides to leave the ship so as to stay with Miss Eilers and help her obtain a divorce. In a quarrel with his Captain, he strikes and accidentally kills him. For this he is sentenced to three years on Devil's Island. Miss Eilers' husband (Edward Ciannelli), who had been appointed doctor for the island, insists that Miss Eilers accompany him there; she goes only because Woods would be there. Ciannelli and the prison commander make plans to get easy money. For one thing, they sell to private dealers their year's supply of medicines belonging to the government. But trouble starts when an epidemic breaks out at the prison and no medicine is available; the doctor himself is stricken, and while delirious confesses about the medicine. Woods and a kindly guard rush to the mainland where they force the drug dealer to return the medicine to them. With this they stop the epidemic and save the doctor. The graft and corruption is exposed to the governor. Ciannelli is killed trying to escape. Woods is pardoned, and he and Miss Eilers are married.

Osso and Edgar Van Eyss wrote the story, and Karl Brown, the screen play. Lew Landers directed it. In the cast are Victor Kilian, Charles Halton, Dick Curtis, John Tyrrell, and Robert Warwick.

"Hello Sucker" with Hugh Herbert, Tom Brown and Peggy Moran

(Universal, July 11; time, 60 min.)

An inoffensive program picture. The efforts devoted to it deserved a better story. Those who like Hugh Herbert's particular type of comedy should enjoy it pretty well, since the picture will not, in all probabilities, be seen in any theatre except as the second part of a second-rate bill. A mildly interesting romance is shown:—

In answer to a glowing advertisement, Tom Brown, a small-town fellow, arrives at the big city and buys a broken-down vaudeville agency. When he goes to the office the following morning to start the day going, he finds Peggy Moran, also from a small-town, trying to do the same thing. By comparing notes, they come to the realization that they had been "gypped." Hugh Herbert had been thrown in with the outfit. So the three try to do the best they can with a difficult situation. They get jobs in different establishments demonstrating things. Since each drew crowds in his type of work, they believe they could be more successful if they used vaudeville acts with which to draw crowds to the windows. Their venture is successful and in a short time they become prosperous. Meanwhile Peggy's small-town sweetheart comes to town and in a short time she is given an opportunity to find out how small was her small-town sweetheart, and how big was Tom. Thus the two become partners, not only in business, but also in life.

Edward Kline produced it under the supervision of Ken Goldsmith. Walter Cattlet, Lewis Howard and June Storey are three other members of the cast.

"Passage from Hongkong" with Lucille Fairbanks and Keith Douglas

(Warner Bros., June 21; time, 61 min.)

A minor program picture. There are two strikes against it: for one thing, it lacks players whose names mean anything at the box-office; for another, the story is a rather juvenile concoction of melodrama and comedy, lacking in adult appeal. Even the romance is routine:—

Americans in Singapore are warned by the American Consul to leave as soon as possible. Lucille Fairbanks and her aunt (Marjorie Gateson) try to obtain passage to America, but they are unsuccessful. Keith Douglas, another stranded American, who had fallen in love with Miss Fairbanks at first sight, tries to offer his services to them, but they refuse to talk to him. Discouraged, he inserts an ad in a newspaper asking Miss Fairbanks to call him. She replies by an ad asking him to write her five letters and if

she found them interesting she would see him. In his letters he tells her a thrilling tale about how he had become involved in a murder. Feeling sorry for Douglas, Miss Fairbanks is unhappy, for she felt that Douglas needed help. Just then Miss Gateson informs her she had obtained passage for them. But she soon finds out that Douglas wasn't in trouble at all, and that he had made up the story to win her attention. She decides to teach him a lesson. With the aid of the police inspector and the very man Douglas had claimed had been murdered, Miss Fairbanks works out a plot whereby Douglas appears as a murderer. Not until he had been properly frightened does she admit to him that it had all been a joke. By this time they are in love, and arrange to go back to the United States together.

Earl Derr Biggers wrote the story, and Fred Niblo, Jr., the screen play; D. Ross Lederman directed it, and William Jacobs produced it. In the cast are Richard Ainley, Paul Cavanaugh, Gloria Holden, Lumsden Hare, and others.

"The Bride Came C.O.D." with Bette Davis and James Cagney

(Warner Bros., July 12; time, 92 min.)

With two such strong drawing names as Bette Davis and James Cagney, this picture should do very good business. It is a lightweight comedy, amiably acted by the two leading players. Several of the situations are extremely comical, others mildly pleasant. It is the type of picture that, lacking a substantial plot, depends for its appeal on individual situations and good performances. At any rate, it is a relief to see Miss Davis in a comedy for a change:—

Stuart Erwin, radio commentator, in order to get a scoop, arranges for band leader Jack Carson to elope with Miss Davis, daughter of a millionaire oil man. He charts a private plane owned by Cagney to take them to Las Vegas for the ceremony. Cagney, in need of money to pay off the balance due on the plane, calls Miss Davis' father (Eugene Pallette), and arranges with him to bring Miss Davis home unmarried, for which Pallette would give him a substantial sum of money. He manages to get Carson and Erwin away from Miss Davis, and he sets off alone with her in the plane. She is furious and even attempts to jump out, but he stops her. The plane crashes in the desert, near a ghost town inhabited by only one man (Harry Davenport). Miss Davis makes Davenport believe that Cagney had kidnapped her, and he puts him in the broken down jail. Later he finds out the truth and releases him. In the meantime, Carson and Erwin in one plane, and Pallette in another, start out to find the pair. Miss Davis and Cagney get lost in an old mine; even though he knew the way out he pretended that it was the end for them. She confesses that she had fallen in love with him; but, upon learning that he had tricked her, she is again enraged. To spite him, she marries Carson when he arrives with a judge. She later regrets this, and to her relief finds out that, since the judge was from Nevada and the marriage took place in California, the ceremony was not binding. She and Cagney are joyfully united.

Kenneth Earl and M. M. Musselman wrote the story, and Julius J. and Philip G. Epstein, the screen play; William Keighley directed it, and William Cagney produced it. In the cast are George Tobias, William Frawley, and Edward Brophy.

"The Gang's All Here" with Frankie Darro, Marcia Mae Jones, Jackie Moran and Mantan Moreland

(Monogram, June 11; time, 61 min.)

A mild program melodrama. It is based on a routine plot, and is developed in so obvious a fashion that it gives the spectator few surprises. The only excitement the picture offers is in the scenes on the road showing the villains hijacking trucks; otherwise, nothing happens to thrill one. The comedy, too, is of the routine type that has been used in the other pictures in which Mantan Moreland has appeared with Frankie Darro:—

Darro and his pal (Mantan Moreland) accept positions as truck drivers for the trucking firm owned by Robert Homans; they were unaware of the fact that Homans was involved in an insurance swindle whereby his trucks were being smashed and his drivers killed. An attempt is made to hijack the truck driven by Darro and to push him off the road; but his skill as a driver prevents the criminals from carrying out their plans, and he carries through his assignment untouched. Darro, Miss Jones, and Moran finally discover the fraud, and learn that Homans had been made a part of it against his will. The criminals try to kidnap them, but are outwitted. They are rounded up.

Edmond Kelso wrote the screen play, Jean Yarbrough directed it, and Lindsley Parsons produced it. In the cast are Irving Mitchell and Ed Cassidy.

**"Puddin' Head" with Judy Canova,
Francis Lederer, Raymond Walburn and
Eddie Foy, Jr.**

(*Republic, June 25; time, 79 min.*)

Where Judy Canova is popular, there is no reason why "Puddin' Head" should not go over well. She goes through her customary antics, singing and clowning in a way that is familiar to her followers. The story, as usual, does not make such sense, and lacks appeal for class audiences, but it provides several situations that are pretty comical; and the production values are good. Moreover, Miss Canova is given able support by a cast of competent players:—

When Raymond Walburn, scatter-brained vice-president of the United Broadcasting System, discovers that, through an error on his part, the company's new building was standing on one foot of ground owned by some one else, he is horrified. His equally scatter-brained son (Eddie Foy, Jr.) suggests that they visit Miss Canova, a hill-billy girl who had inherited the property, so as to try to buy it from her. She had not even known that she owned the property, and is delighted to hear of it, for she had always wanted to live in the city. Instead of selling it to them, she decides to move there with her uncle (Slim Summerville), the cows, chickens, and pigs, and to live in the rickety old house that stood on the property. Walburn is afraid to tell his stern sister (Alma Kruger), president of the company, about his troubles. Instead he and his son engage Francis Lederer, an impoverished Prince, to persuade Miss Canova to sell. Lederer conceives the idea of leading Miss Canova to believe that she would be given a lucrative radio contract and so induce her to spend money lavishly. In that way she would get into debt and be forced to sell. Through an accident, however, her voice actually does go over the air. The broadcasting company's most important client hears her and insists that she be given a contract for his program. Thus everything is cleared up—Miss Canova receives a good contract, and she, in turn, gives her land to the broadcasting company.

Jack Townley wrote the story, and he and Milt Gross, the screen play; Joseph Santley directed it, and Albert J. Cohen produced it. In the cast are Astrid Allwyn, Hugh O'Connell, Chick Chandler, Paul Harvey, and others.

**"Dance Hall" with Cesar Romero
and Carole Landis**

(*20th Century-Fox, July 18; time, 73 min.*)

A moderately entertaining program picture. There's nothing unusual to the story, yet it has fair adult mass appeal because of "wise-cracks," (some of which is a little suggestive), interpolations of popular music, and good performances by the leading players. There is comedy and romance:—

Carole Landis, a singer from New York, arrives at a dance hall in Pennsylvania managed by Cesar Romero; she had been engaged to sing with the band. Romero, who was popular with the ladies, finds it difficult to impress Miss Landis, and is annoyed. This annoyance is intensified when Miss Landis takes away all his money in a dice game. One evening she relents and goes for an automobile ride with him. Having begun to like him she permits him to kiss her. He embarrasses her by laughing at her and stating that she was just like all the other girls. Annoyed, she jumps out of the car and starts walking home. She is picked up by J. Edward Bromberg, a kindly salesman, who takes her home. Thereafter he calls nightly at the dance hall to hear her sing, and to sit and talk with her. By this time Romero is jealous and in love with Miss Landis. She goes out with him again; they drive out to the country. She makes him confess that he loved her. While he was talking, she sneaks off in the car, giving him a taste of his own medicine, for he is compelled to walk home. Romero, who had lost a large sum of money gambling and was unable to meet the debt, borrows from William Henry, one of his musicians, all his savings to pay this debt; he did not know that Henry had intended using the money to go to New York to have his music published. When Miss Landis tells him of this, he is determined to get the money back for Henry; he runs a crooked lottery which he himself wins. This money he returns to Henry and sends him on his way to New York. But the crowd had found out about the crooked machine and were enraged. They attack Romero; he is finally rescued by the police and put in jail. Bromberg, who realized that Miss Landis was in love with Romero, returns the lottery money, and Romero is freed. Romero and Miss Landis are finally united.

W. R. Burnett wrote the story, and Stanley Raulh and Ethel Hill, the screen play; Irving Pichel directed it, and Sol M. Wurtzel produced it. In the cast are Charles Halton, June Storey, Shimen Ruskin, William Haade, and others.

"Sergeant York" with Gary Cooper

(*Warner-1st Nat'l., rel. date not set; time, 133 min.*)

Excellent entertainment. The exploits of Sergeant York during the last World War in wiping out a nest of machine guns and capturing single-handed 132 Germans is something that Americans remember and will want to see enacted on the screen. But it is not alone the war scenes that make this picture the fine entertainment that it is; the first half showing York's life on his Tennessee farm is engrossing:—his struggles to eke out a living under trying circumstances, his family life and romance, how he found religion, are all told in a simple but deeply-moving style. Colorful, too, are the characterizations of his Tennessee neighbors, and their amusing actions both in play and business. The picture is timely in the extreme; without preachment, it pays a fine tribute to patriotism, making one proud to be an American. Mr. Cooper has never done better acting. Margaret Wycherly, as the mother, does a fine bit of acting. As a matter of fact, every one of the players does well.

Alvin C. York (Cooper), his mother (Margaret Wycherly), brother George (Dickie Moore), and sister Rosie (June Lockhart) all work hard on their mountain farm. Alvin occasionally lets loose by drinking too much with some of his friends. But once he meets Gracie Williams (Joan Leslie), his one ambition is to own better farm land to make a place for himself so that he could marry her. Pastor Rosier Pile (Walter Brennan) in vain tries to talk to York religion. One night York, heartbroken at the loss of farm property a neighbor had promised to sell him, for which he had worked night and day, sets out to kill the neighbor. A storm breaks out and lightning strikes the rifle, knocking it from his hands. To York this was a symbolic sign and he becomes a religious man. When America declares war, he becomes a conscientious objector for, according to his religion, to kill another man was a sin. His appeal for exemption is denied and he goes to camp. A talk with his commanding officer and a reading of the history of the United States makes York realize that it was necessary to defend his country. York distinguishes himself as a great hero when, in October, 1918, at the Argonne, he single-handed wipes out a machine gun nest, killing at least twenty Germans and capturing 132 others. When he is decorated, he states he had been impelled to do it to prevent more killings. With the war over, York returns to his home in Tennessee, where, to his joy, he finds a farm and home ready for him; it had been presented to him by the people of the State of Tennessee.

Abem Finkel, Harry Chandler, Howard Koch, and John Huston wrote the screen play from the diary of Sergeant York. Howard Hawks directed it, and Jesse Lasky and Hal B. Wallis produced it. Others in the cast are Stanley Ridges, George Tobias, Ward Bond, Noah Beery, Jr.

**"Bachelor Daddy" with Baby Sandy,
Edward Everett Horton and Donald Woods**

(*Universal, July 3; time, 60 min.*)

Not even the "cuteness" of Baby Sandy and the fact that she now talks can do much for this program farce. It is based on so ridiculous a plot, and the situations are so forced, that, instead of entertaining one, it is simply annoying. The only possible audience this may please is the followers of the "Baby Sandy" pictures; but they will have to like her very much to overlook the triteness of the plot:—

When Kathryn Adams is arrested for peddling candy without a license, she, fearing that the authorities might learn she had a child (Baby Sandy), gives another name. Since she did not have enough money to pay her bail, she is compelled to remain at the jail. The judge, knowing that, when she gave him her name as "Smith," she was telling an untruth, chides her for using that name since there were honorable people who had that name, such as the three brother-bachelors who lived at his club. She sends a letter to the club addressed to Mr. Smith telling him that "their" child was alone and needed some one to take care of her. The three brothers (Horton, Woods, and Raymond Walburn) rush to the house and take Baby Sandy back to their hotel. The trouble then starts. As soon as Miss Adams is released she rushes to the club and manages to get to the brothers' apartment, even though it was against the rule for women to enter the place. Her presence is misunderstood by Evelyn Ankers, Woods' fiancée, whose father (Jed Prouty) was about to merge his candy business with that owned by Woods and his brothers. The deal is called off. By giving the brothers a new recipe for candy, destined to put their business back on its feet, Miss Adams saves the day. By this time Woods is in love with her, and gives up Miss Ankers to marry Miss Adams.

Robert Lees and Fred Rinaldo wrote the screen play, Harold Young directed it, and Burt Kelly produced it. In the cast are Franklin Pangborn, Hardie Albright, George Meader, Bert Roach, and others.

York critics the same break will indicate that they fear to subject their product to their critical judgment.

* * *

'ANOTHER MAJOR COMPANY has announced that it will sell its pictures either singly or in groups of five—Twentieth Century-Fox. So stated recently Herman Wobber, general sales manager of that company.

As stated repeatedly in these columns, HARRISON'S REPORTS believes that all the big pictures will be sold singly, and only the inferior pictures will be sold in groups of five. Thus the big pictures will be subjected to the critical judgment, not only of the exhibitors, either directly or through their favorite trade paper critics, but also of the public.

The smaller exhibitor is destined to derive great benefits, for he will have a chance to learn how a picture fared at the box office before saying to the salesman, "yes!" The exhibitors of earlier runs will derive benefit, not only by the fact that they will have a chance to see what they are buying, but also of correcting their judgment as to prices and terms when they find out that they had paid for the first groups more money than the pictures deserved. Consequently, they will be "well armed" when they are approached by the salesman for the purchase of the subsequent groups.

Can any one doubt that the producers will have to put forth their best efforts in improving the quality of their pictures? It will mean millions of dollars each year one or the other way. Will they be so blind as to allow the continuance of the present system when they see millions slipping out of their hands?

As to Universal, Columbia and United Artists, which have so far refused to change their selling policies, how long will they continue to sell their pictures under the old system unless they offer to the exhibitors pictures that vie in quality and box office worth with the pictures of the major companies?

* * *

"EVERY BRANCH OF THE INDUSTRY has bemoaned," says Bill Wilkerson in the July 2 issue of his *Hollywood Reporter*, "the death of the 'picture habit'—the activity of that great mass of entertainment seekers who formerly got up from their dinner table two or three nights a week and went to the movies. . . ."

Mr. Wilkerson then goes on to explain that the fault for the loss of that habit by a great mass of picture-goers is owed to no one else but the motion picture industry itself—producers, distributors, exhibitors—"by its lying on pictures, its double-dealing; its overselling and its underselling. . . ." "And when the business dropped," he continues, "the boys tried to lure them back with more overselling; more promises of quality that generally did not exist, but the audiences wouldn't be lured. They were wised up, were too smart, so they continued to stay away and away and away, and now even do so on good shows. . . ."

True words are these, but Mr. Wilkerson seems to forget that, as far as the exhibitor is concerned, he works with the tools that are furnished him by the producers. He does not write the press sheets that contain "readers" which praise the pictures in glowing terms, even if the picture is not worth showing, and which the producer expects him to

use in an effort to draw to the box office more patrons.

I have known exhibitors who boosted their box office receipts by hanging outside the box office a sign reading, "Don't come in today—picture poor." Their patrons liked the novelty of being forewarned, and they went in just the same. But permanent business cannot be built merely by the exhibitor's telling the truth to the public; the novelty soon wears out and people go to such theatres then only when the pictures are good.

The improvement of the box office rests in the hands chiefly of the producers.

PICTURES NOW IN PRODUCTION

Columbia

"THREE GIRLS ABOUT TOWN," with Joan Blondell, John Howard, Binnie Barnes, Robert Benchley, Janet Blair, Eric Blore. Pretty good cast, with similar box-office possibilities.

"ROARING FRONTIERS," with Bill Elliott. Western.

Metro-Goldwyn-Mayer

"WHEN LADIES MEET," with Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall, Spring Byington. Very good possibilities.

"NEW YORK STORY," with Edward G. Robinson, Edward Arnold, Laraine Day, Marsha Hunt, William Orr. Good cast.

Monogram

"DYNAMITE CANYON," with Tom Keene. Western.

Paramount

"THE REMARKABLE ANDREW," with William Holden, Brian Donlevy, Ellen Drew, Rod Cameron, Porter Hall. Pretty good cast.

Republic

"FROM RAGS TO RICHES," with Alan Baxter, Mary Carlisle, Jerome Cowan, Eddie Acuff. Good program possibilities.

RKO

"OBLIGING YOUNG LADY," with Joan Carroll, Edmond O'Brien, Richard Carlson, Ruth Warrick. Little Joan Carroll has received a great deal of publicity lately because of the good showing she made in the Broadway play "Panama Hat-tie." The players mentioned to appear with her in this picture are pretty good.

United Artists

"TANKS A MILLION," with James Gleason, William Tracy, Noah Beery, Jr., Elyse Knox, Douglas Fowley. Good program players.

Universal

"HELLZAPOPPIN'," with Olsen and Johnson, Martha Raye, Jane Frazee, Mischa Auer. The popularity of the play from which this is to be adapted and of Olsen and Johnson should insure good box-office returns for this picture.

"BADLANDS OF DAKOTA," with Brod Crawford, Hugh Herbert, Andy Devine. Program action.

"RIDE 'EM COWBOY," with Bud Abbott and Lou Costello, Dick Foran, Anne Gwynne, Leo Carrillo, The Merry Macs. There is no reason why this should not meet with the success of the previous Abbott and Costello pictures.

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Columns, if It is to Benefit the Exhibitor.

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HERE AND THERE

THE FIRST TRADESHOWING in this city took place Monday morning, July 14, at the Broadway Theatre, where "Parachute Battalion," the RKO picture, was shown.

I expected that a big number of exhibitors would attend, but there were no more than fifty persons, including some trade paper critics.

If one is to judge by the lack of exhibitor enthusiasm at this first tradeshowing, the exhibitors of this territory have decided to obtain their information as to whether a picture is good, fair or poor, and what its box-office possibilities are, from the trade-paper critics.

HARRISON'S REPORTS will exert its best efforts to give the service that the exhibitors must have.

* * *

THE MATTER OF REVIEWING seems to have been decided in favor of the trade-paper critics instead of the critics of the lay press. The distributors in New York have resolved that the pictures will be shown to the trade-paper critics first, and the lay-press critics are to see a picture not before the opening night at the theatres.

The latest producer decision seems to have upset the Hollywood newspaper correspondents, but it seems as if some attention has been paid to the exhibitor protests on the ground that, if the pictures were to be shown to the lay critics long before the pictures started their run, the public would be influenced by the notions of these correspondents, or of the regular newspaper critics, and thus the box-office value of the pictures would diminish.

It is a wise decision.

* * *

MR. PHIL CHALERES, manager of the Majestic, Springfield, Ohio, has sent a letter to Frank Capra calling inaccurate the statement that Pete Wood, manager of the Ohio exhibitor organization, made to Mr. Capra, in a letter, which was printed in the June 4 issue of HARRISON'S REPORTS, to the effect that the Capra picture "Meet John Doe" was shown along with two other features, "Rookies on Parade" and "So Ends Our Night."

Mr. Chaleres states that "Meet John Doe" was shown with the two pictures in question only at the preview night, and at no other time.

Even at that, showing a picture of "Meet John Doe" caliber along with two other features is an abuse, the practice of which should be discontinued. If the showing of two features on the same bill is bad for the business, showing three features is worse, even if they are shown only at a preview.

* * *

THE PRESS SHEET ON the RKO picture "Parachute Battalion" contains a few hints that might help the picture. Arranging for the personal appearance of a local aviator to describe briefly the sensation a parachute jumper feels when jumping off the plane is one of them. Arranging luncheons for this aviator with local civic organizations is another. (But not all exhibitors can carry out these two suggestions.) Obtaining the cooperation of the American Legion Posts and of the Veterans of Foreign Wars is another helpful suggestion. There are a few other fairly good suggestions and some others that are not so practical.

Among the press-sheet readers is one that discloses the fact that the parachute troops were invented, not by the Germans, nor by the Russians, but by an American—Tug Wilson, Warrant Officer at Fort Benning. A story around this officer—of his efforts to persuade U. S. Army men to establish a body of Parachute Troops, would be, in the opinion of this paper, very effective. It would appeal to the pride of Americans. But the facts given in the press

sheet are not enough to enable an exhibitor either to write or to have some one write a good-size story around this officer—big enough to create a deep impression.

BOX-OFFICE PERFORMANCES

The previous box-office performances were published in the May 10 issue.

Columbia

"The Great Swindle": Fair-Poor.
"Penny Serenade": Excellent-Good.
"Under Age": Good-Poor.
"The Big Boss": Good-Poor.
"They Dare Not Love": Good-Fair.
"Her First Beau": Fair-Poor.
"She Knew All the Answers": Good-Fair.
"Naval Academy": Fair-Poor.
"Adventure in Washington": Good-Fair.

Twenty-nine pictures, excluding the westerns, have been checked. Grouping the pictures from the beginning of the season, we get the following results: Excellent-Good, 1; Very Good-Fair, 1; Good-Fair, 8; Good-Poor, 4; Fair, 1; Fair-Poor, 14.

First National

"Shadows on the Stairs": Fair-Poor.
"Knockout": Fair-Poor.
"Strange Alibi": Fair-Poor.
"Wagons Roll At Night": Good-Fair.
"Affectionately Yours": Good-Fair.
"Singapore Woman": Good-Poor.
"Shining Victory": Good-Fair.
"Out of the Fog": Good-Fair.

Nineteen pictures have been checked. Grouping the pictures from the beginning of the season, we get the following results: Excellent-Very Good, 1; Very Good-Fair, 4; Good-Fair, 6; Good-Poor, 1; Fair-Poor, 7.

Metro-Goldwyn-Mayer

"The Bad Man": Good.
"Men of Boys Town": Very Good-Good.
"Washington Melodrama": Good-Poor.
"Ziegfeld Girl": Very Good-Good.
"People vs. Dr. Kildare": Good-Fair.
"A Woman's Face": Very Good-Good.
"I'll Wait for You": Fair-Poor.
"Love Crazy": Very Good-Good.
"Billy the Kid": Very Good-Good.
"The Get-Away": Good-Poor.

Thirty-seven pictures have been checked. Grouping the pictures from the beginning of the season, we get the following results: Excellent-Very Good, 2; Excellent-Good, 2; Very Good-Good, 7; Good, 2; Good-Fair, 11; Good-Poor, 3; Fair, 3; Fair-Poor, 5; Poor, 2.

Paramount

"The Road to Zanzibar": Excellent-Very Good.
"Border Vigilantes": Good-Poor.
"Power Dive": Good-Poor.
"Reaching for the Sun": Good-Fair.
"There's Magic in Music": Fair.
"Pirates on Horseback": Good-Poor.
"I Wanted Wings": Very Good-Good.
"One Night in Lisbon": Very Good-Good.
"West Point Widow": Good-Poor.

Thirty-five pictures have been checked. Grouping the pictures from the beginning of the season, we get the following results: Excellent-Very Good, 1; Excellent-Good, 2; Very Good-Good, 4; Good, 1; Good-Fair, 6; Good-Poor, 9; Fair, 4; Fair-Poor, 8.

**"Here Is a Man" with Edward Arnold,
Walter Huston, James Craig
and Anne Shirley**

(RKO, 1941-42 release; time, 105 min.)

Technically and artistically this is very fine. But the story isn't very attractive; it has been presented in an allegorical form, and for that reason alone it will be limited in its appeal to class audiences. The moral it points out—that no American should sell for material gains his soul, his love of freedom, or his sympathy for his neighbor, is noble. Yet the manner in which it is presented, for all its novelty, tends to depress one, for the characters are either struggling with their consciences throughout, or going through unhappy incidents, or fighting against bad luck. There are a few light touches, but these are not enough to offset the gloominess. The most stirring scene is in the end where Edward Arnold, portraying Daniel Webster, makes a fine speech to regain the hero's soul:—

It is the year 1840, in New Hampshire. James Craig, his young wife (Anne Shirley), and his mother (Jane Darwell) live happily on their farm; but things begin to go wrong and Craig is beset by troubles—a mortgage on his farm, ruined crops, and other hard luck. He cries out that his troubles were enough to make him sell his soul to the devil. No sooner does he utter these words than the devil, in the person of Walter Huston, appears; he strikes with Craig a bargain to make him a rich man, but at the end of seven years he was to give him his soul. With the gold, Craig is able to pay off the town miser, who held the mortgage. The miser is shocked, for he recognizes it as devil's gold, for which he himself had sold his soul. The seven years that follow change Craig to a selfish, heartless man; he had turned from his wife and child to a young girl (Simone Simon), a friend of the devil's. Miss Shirley appeals to Arnold (Daniel Webster) for help. When the time comes for Craig to give up his soul he realizes the wrong he had done and is remorseful. Arnold comes to his help. In a court consisting of a judge and jury of "dead" notorious American traitors, he sways them by his oratory and wins freedom for Craig. After that, Craig becomes the same good person he once was.

The plot was based on the story "The Devil and Daniel Webster" by Stephen Vincent Benet. He and Dan Totheroh wrote the screen play, and William Dieterle directed and produced it. In the cast are Gene Lockhart, John Qualen and others.

Morally suitable for all.

**"Tom, Dick and Harry" with Ginger Rogers,
George Murphy, Alan Marshal
and Burgess Meredith**

(RKO, July 4; running time, 86 min.)

Pleasant entertainment. It is a light comedy, the laugh-provoking properties of which are owed to directorial treatment and to good acting rather than to story. As a matter of fact, there is hardly any story. A great deal of the comedy occurs in Ginger Rogers' dreams. At first she dreams that she had married George Murphy and that she had several little Murphys. As the children Mr. Kanin, the director, used Mr. Murphy himself, making him look little by double photography. The same is true of Miss Rogers' dream about Burgess Meredith. Objection may be found by some patrons to the fact that Ginger Rogers violates the prevailing moral code: it is she who accosts Meredith first, and Marshal afterwards. But since the picture is a comedy the majority of picture-goers will undoubtedly overlook this breach of etiquette:—

The steady "date" of Ginger Rogers, a small-town telephone operator, is Murphy, an ambitious automobile salesman, but she has dreams of marrying Marshal, a wealthy young aristocrat, whose picture she had seen in the papers. In front of the building where she worked, she sees Marshal's car and, thinking that Meredith, an auto mechanic who was driving it, was Marshal, enters it. Meredith drives her home. After learning who he was, she still keeps company with him. Through the fact that Meredith knew Marshal, Ginger meets Marshal. He takes her out and gives her a fine time, while Murphy and Burgess were waiting for her in front of her house. When Marshal brings her home around midnight, the two object to her being away with Marshal, but she bids them appear the following morning after breakfast, at which time she would decide whom she would choose as a husband. For a while, it seemed as if she would marry wealth, but in the end she chooses poverty—Meredith.

The story and screen play is by Paul Jarrico; it was produced by Robert Sisk. Joe Cunningham, Jane Seymour, Lenore Lonergan and others are in the supporting cast.

Good for the entire family.

**"Manpower" with Edward G. Robinson,
Marlene Dietrich and George Raft**

(Warner, Aug. 9; time, 104 min.)

A rowdy, tough melodrama, the kind that should appeal more to men than to women. In 1937, Warner Bros. produced "Slim," a melodrama in which there was employed the same background—that of high-tension power line work. The story has, however, been changed, but the results are not better. "Slim" was not only a little more thrilling, but it was a pleasanter entertainment, for there was no enmity between the two men at any time because of the heroine. In "Manpower" a typical triangle twist causes a rift in the relationship of two friends resulting in the death of one of them. The scenes that show the men at work on the high-tension power lines still afford one a thrill; particularly exciting are the closing scenes, in which the hero tries to kill his pal. There is plentiful comedy, of the rough type; it is provoked by the conversation of the tough men:—

Edward G. Robinson, foreman of the power line gang, of which he had once been an active worker until he was injured and grounded, falls in love with Marlene Dietrich. Even though he knew she had served a year in prison and worked in a clip joint, he felt sorry for her; eventually he marries her, much to the disgust of his pal (George Raft). She tries her best to make Robinson happy. When Raft is injured, Robinson insists that he be brought to his home, so that Miss Dietrich could look after him. She falls in love with Raft, and she so tells him; being true to Robinson, he leaves. When Robinson is called away with his gang on a dangerous assignment, Miss Dietrich decides to leave him. She goes to her former employee for a reference letter to some one in Chicago. While she is at the club, the place is raided and she is arrested. Raft learns of this and, wishing to spare Robinson sorrow, pays her bail and insists that she go to the camp to see Robinson. She confesses all to Robinson, who, thinking that Raft had double-crossed him, sets out to kill him. In a fight atop one of the power lines, Robinson falls to his death. Raft and Miss Dietrich are united.

Richard Macaulay and Jerry Wald wrote the screen play, Raoul Walsh directed it, and Mark Hellinger was associate producer. Alan Hale, Frank McHugh, Egon Brecher, Ward Bond, and Eve Arden are in the cast.

Not suitable for children or adolescents.

**"Accent on Love" with George Montgomery,
Osa Massen and J. Carrol Naish**

(20th Century-Fox, July 11; time, 61 min.)

Lacking names of box-office value and a substantial plot, this picture is just a fair human-interest comedy of program grade. The story is unbelievable; moreover it is developed without any novel twists. The only outstanding thing is the performances. These are superior to the material. As entertainment, it is suitable for the family trade in small towns and neighborhood theatres:—

George Montgomery, married to wealthy Cobina Wright, Jr., who treated him with contempt, is tired not only of his unhappy marriage but also of his job with her father (Thurston Hall). Eager to do some real manual labor, he joins a WPA crew digging ditches. The foreman (J. Carrol Naish) takes an interest in Montgomery, and insists that he go home with him, for he believed that Montgomery had no money or home of his own. Naish's wife and son like Montgomery, although the son (Stanley Clements) tried to act tough at first. Montgomery becomes acquainted with Naish's neighbors, and leads a happy life, particularly after he meets and falls in love with Osa Massen, who lived in the same house. Learning that the house in which Naish lived, along with many others in the neighborhood, were badly in need of repairs and were a menace to the health of the tenants, and that all the buildings were owned by Hall, Montgomery goes to see him, without disclosing to any one his connection with Hall. Through a ruse he gets Hall to go with him to inspect the houses; he has Hall dress in laborer's clothes and pose as a down-and-out friend of his. Since no one had ever seen Hall, the plan works. When Naish and the others accidentally learn who Montgomery was they are unhappy, for they felt he was a spy of Hall's. But Hall sets them straight, promising to do everything Montgomery asked of him. Moreover he tells Montgomery he had ordered Miss Wright to go to Reno for a divorce so that Montgomery could marry Miss Massen.

Dalton Trumbo wrote the story, and John Larkin, the screen play. Ray McCarey directed it, and Walter Morosco and Ralph Dietrich produced it. In the cast are Minerva Urecal, Irving Bacon, Leonard Carey, and others.

Morally suitable for all.

**"Parachute Battalion" with Robert Preston,
Nancy Kelly, Edmond O'Brien
and Harry Carey**

(RKO, 1941-42 release; 88 min.)

From the production point of view, it is a very good picture. The players make their parts so real that one is made to feel as if present before life incidents. From the box office point of view, however, it is a difficult picture. To begin with, the players, outside of Harry Carey, do not mean much at the box office. Then the picture is hard to exploit. The only thing the exhibitor can "harp" on is the fact that this is the first picture to be woven around parachute troops. Perhaps the fact that the employment by Germany of parachute troops to win several victories has created enough interest to send a large number of people to the theatres that will play it. The fact that the picture shows how parachute troops are trained will help. In any event, the picture is not the kind that an exhibitor should be wary about showing. There is mild romantic interest, but there is lack of emotional appeal:—

Robert Preston, son of wealthy parents, surprises his father by informing him that he had enlisted in the Parachute Battalion. To this battalion join also Buddy Ebsen, a good-natured hill-billy, and Edmond O'Brien. The three become friends. But soon Preston and O'Brien disagree because of Nancy Kelly, daughter of Harry Carey, parachute troop expert. O'Brien was the son of Robert Barrat, commanding officer, but they had been separated for years. On the day the new recruits were to make their first jump, Richard Cromwell becomes so insane with fear that he pulls a gun and threatens to shoot Carey unless he grounded the plane. But O'Brien interposes himself between Cromwell and Carey and saves Carey's life. He is acclaimed as a hero. But later he confesses to Carey that he, too, was mortally afraid to make a parachute jump and acquaints him with his resolve to apply for a transfer to another service. Carey is heart-broken by this. When his transfer paper is delivered to him, he is first induced by Carey to make another flight, so as to please Nancy. While up in the air, Carey pushes him and both fall off the plane. This breaks O'Brien's fear spell. A few days later O'Brien saves Preston's life by crawling out of the cock-pit, going to the tail of the plane, and cutting O'Brien's parachute ropes, which had been caught in the rudder. Nancy accepts O'Brien as her sweetheart.

John Twist and Major Hugh Fite, of the Air Corps, wrote the story and screen play; Howard Benedict produced it, and Leslie Goodwins directed it.

There is nothing morally objectionable in it.

**"Lady Be Good" with Eleanor Powell,
Ann Sothern and Robert Young**

(MGM, 1941-42 release; time, 111 min.)

MGM has spared no expense in producing this romantic musical. But the plot is hackneyed; it is the same old story of success's going to the hero's head, and of his eventual regeneration. A great deal of footage is wasted in details. The best part is the music, which is made up of tuneful popular melodies, two of them taken from the play of the same name. The Berry Brothers, the well-known colored dancers, are standouts in their two numbers; and Eleanor Powell executes well her dance routines. Towards the end there is a large production number, supposedly performed on a stage, that looks as if it took up at least an acre of ground:—

Ann Sothern, called to testify in her divorce action against Robert Young, tells her story to the kindly judge (Lionel Barrymore): she had taken an interest in Young, a composer of popular music, when he was down and out. By collaborating—that is, she as the lyric writer and he as the composer—they had become successful and eventually had married. But success and good times with the wrong sort of people had gone to Young's head and he had become too lazy to work; and so Miss Sothern had left him. She obtains her divorce. Young is lost without her. He telephones and asks her to see him. They start working on a song, and again the team turns out a winner. But Miss Sothern keeps their relationship strictly on a business basis. Her best friend (Miss Powell) thinks of a way to make Young jealous; she leads him to believe that John Carroll, a radio singer, was in love with Miss Sothern, when in reality she and Carroll were in love with each other. The plan works; Young proposes and Miss Sothern, unable to resist him, marries him again. Thirty minutes after the ceremony, Miss Sothern learns that Young had no intention of settling down to hard work, and they part. Rose Hobart, a society woman, turns Young's head by making him believe that he was talented enough to compose a symphony. Miss Sothern enters suit for another divorce but

her plea is denied. Young finally sees the error of his ways, and there is a reconciliation.

Jack McGowan wrote the story, and he, Kay Van Riper and John McClain, the screen play; Norman Z. McLeod directed it, and Arthur Freed produced it. In the cast are Red Skelton, Virginia O'Brien, Reginald Owen, and Connie Russell.

Suitable for all.

**"Barnacle Bill" with Wallace Beery,
Marjorie Main and Virginia Weidler**

(MGM, July 4; time, 91 min.)

Audiences will have to be exceedingly fond of Wallace Beery to enjoy this picture, for most of the action centers around him. Moreover, his portrayal of a lazy, hard-drinking scamp is so familiar that his antics are not quite as amusing as they used to be. But the main fault is the fact that the story is developed by dialogue instead of by action, with the result that the spectator becomes restless and somewhat bored. One or two situations provoke laughter due to amusing characterizations:—

Beery, a San Pedro fisherman, is constantly in debt; he was too lazy to work, entrusting most of the labor to his assistant (Leo Carrillo), and whenever he did work he would spend his earnings on liquor. His main creditor was Marjorie Main, grocery store proprietor; her generosity to him was prompted by the fact that she loved him. When Beery's young daughter (Virginia Weidler), whom he had not seen since infancy, arrives to live with him, he is touched by her declaration of confidence in him. He induces Miss Main to take care of her, so that he could take a job on a tuna-fishing boat. Beery had had his eye on a large boat for a long time; he finally induces Miss Main to lend him the purchase price. After getting it, his first impulse was to run away to the South Sea Islands; but when Virginia expresses sorrow at his selfishness in refusing to help the other fishermen rid themselves of Barton MacLane, racketeering fish dealer, as he had promised, he undergoes a change. He helps put MacLane out of business, at the same time establishing a prosperous business for himself. He and Miss Main are married.

Jack Jevne wrote the story, and he and Hugo Butler, the screen play; Richard Thorpe directed it, and Milton Bren produced it. In the cast are Donald Meek, Connie Gilchrist, Sara Haden, Don Terry, and others.

Suitable for general audiences.

"Hurry, Charlie, Hurry" with Leon Errol

(RKO, July 25; time, 65 min.)

A moderately entertaining program comedy. The beginning is comical—situations here and there provoke hearty laughter; but the remainder is weak, for the story is of the two-reeler variety, hardly substantial enough for a feature, with the result that the action drags somewhat. Leon Errol works hard to keep the audience laughing; but his antics are familiar to every one by this time, and so one is only fairly amused:—

Leon Errol tries to help his daughter (Mildred Coles) elope with Kenneth Howell; Errol's wife (Cecil Cunningham), a social climber, does not approve of the match. The plans fail and the elopement is stopped by Miss Cunningham. Instead, she decides to take her daughter to a fashionable resort to meet a wealthy, socially eligible young man. Errol, who had no desire to accompany them, pretends that the vice-president of the United States had sent him a telegram requesting his presence in Washington. Miss Cunningham is delighted at the honor. After his wife's departure, Errol goes off on a fishing trip to Oklahoma with an old friend. He becomes friends with three Indians who shower their attentions on him. Errol goes back home and is greeted by a welcoming committee and a band; they wanted to hear all about his political plans. To add to his troubles, his three Indian friends arrive to pay him a visit. He leads his wife to believe that they were part of his political work in connection with Indian tribes. Miss Cunningham insists that he invite the vice-president to a party. Errol dictates a telegram, which he later destroys; but his secretary sends the copy off. In the meantime, Errol arranges for his friend to pose as the vice-president. Complications arise when the friend disappears and Errol himself poses as the vice-president without knowing that Howell was doing the same in order to help him out. The final blow comes when the vice-president actually shows up. Everything is explained to him and he is amused; he puts Errol on his Indian Committee.

Luke Short wrote the story, and Paul G. Smith, the screen play; Charles Roberts directed it, and Howard Benedict produced it. In the cast are Eddie Conrad, Lalo Encinas, George Watts, and others.

Morally suitable for all.

"The Stars Look Down" with Michael Redgrave and Margaret Lockwood

(MGM, July 18; time, 98 min.)

This British-produced picture tells, in stirring fashion, the plight of the Welsh coal miners, and the personal tragedy of one. In spite of the fact that the story is powerful and at times heart-rending, and that the direction and acting are excellent, it is doubtful if it will appeal to the American masses. For one thing, only two of the players are known here; for another, the poverty and struggles of the miners and the tragic outcome tend to depress one considerably. Theatres that cater to intelligent audiences, who desire something unusual in screen fare, should certainly book this picture:—

Michael Redgrave, descendant of a long line of Welsh miners, studies and wins an Oxford scholarship. His father (Edward Rigby) is proud of him, but his mother (Nancy Price) felt his place was in the mine. Redgrave's one hope was to fit himself to fight for the rights of the miners. During a strike started by Rigby, who influenced the men not to work in one of the mining sections due to danger of its collapsing under tons of water, the hungry strikers raid a butcher store. Emlyn Williams, crooked son of one of the miners, steals the money in the register. His own father and Rigby are jailed; later they are freed and the strike is settled. Williams leaves town; he becomes a book-maker. Since he was having an affair with the wife of a coal magnate and felt that his landlady's daughter (Margaret Lockwood), whom he had promised to marry, was in his way, he brings her together with Redgrave, who was studying at the university. He then runs away. Miss Lockwood goes to Redgrave, pretends she loved him, and induces him to marry her and give up his studies. He takes a teaching post, much to the disgust of the miners, who had looked to him for help. Williams, newly-made representative for the coal magnate, enters into an agreement with the mine owner to work the dangerous mine. He also has an affair with Miss Lockwood. Redgrave discovers both things, and naturally leaves his wife. He pleads with the union officials to put a stop to the new contract, but they refuse on the ground that he was prejudiced against Williams. Redgrave's predictions come true—the mine collapses, and among the victims are his own father and young brother. Out of the tragedy comes the hope that the authorities would now listen to Redgrave's pleas for the miners.

A. J. Cronin wrote the story, and J. B. Williams, the screen play; Carol Reed directed it, and I. Goldsmith produced it. In the cast are Allan Jeayes, Linden Travers, Cecil Parker, and others.

Not for children or adolescents.

"Poison Pen" with Flora Robson

(Republic, June 30; time, 66 min.)

This melodrama, produced in England, is fairly interesting, but it is strictly for adults; the story is heavy and somewhat depressing. Although the identity of the guilty person is obvious to the audience, one's interest is held well; this is due mainly to the excellent performance given by Flora Robson, and to the good performances by the other players. So effective is Miss Robson's acting, that one feels pity for her when her part in the village tragedies is disclosed. The action takes place in a small English village:—

Ann Todd, daughter of the village Minister (Reginald Tate), is overjoyed when she learns that her fiancé (Geoffrey Toone) was on his way home from Australia, for this meant that she would soon be married. Her spinster aunt (Flora Robson), who had raised Miss Todd, hates the idea of losing her niece, but offers her best wishes along with the others. The peace of the village is suddenly shattered. A series of malicious unsigned letters are received by most of the village folk, accusing them or members of their families of evil doings. A few of the gossip women place the blame for these letters on an innocent young dress-maker. Unable to convince them of her innocence, she hangs herself in the church bellfry. Tate pleads with his people to disregard the letters and to stop the malicious gossiping. But the letters get worse. One of the men, believing the untruths in a letter referring to his wife's misconduct with another man, kills this other man. Tate realizes then that it was time to call in the police. Even Toone receives a letter accusing Miss Todd of misconduct. Tate induces his daughter to leave the village with Toone, so as to get married and escape the evil. That night he learns the horrible truth: Miss Robson herself was the offender. Unable to bear parting with Miss Todd, she had written the poison pen letters to others so that no one would be suspicious when Toone received his letters, which she had sent in an effort to break the engagement. The police arrive to arrest her; but she eludes them and jumps to her death.

Richard Llewellyn wrote the story, and William Freshman and Doreen Montgomery, the screen play; Paul L. Stine directed it, and Walter C. Mycroft produced it. In the cast are Catherine Lacey, Athole Stewart, and others. Not for children or adolescents.

"Two In a Taxi" with Anita Louise, Russell Hayden and Noah Beery, Jr.

(Columbia, July 10; time, 63 min.)

There is not much in this program offering to entertain the masses. For one thing, instead of diverting the average person's mind from his everyday troubles, it brings him face to face with problems that in many cases are similar to his own. For another, the characters are ordinary people, and their surroundings naturally lack glamor, since they are all in the financial struggling class. Moreover, the characters indulge in a great deal of conversation, with the result that the action lags. Only in one scene towards the end is there any excitement. The romance is routine:—

Russell Hayden, a taxicab driver, is eager to marry Anita Louise, but he realizes that he could not earn enough money as a driver to do so. He accidentally learns of a good opportunity to buy a gasoline station, and confers with the owner (George Cleveland). Cleveland states that if Hayden could make a down payment of \$300 within six weeks, he would permit him to take possession and pay the balance in weekly installments. Hayden starts out full of hopes of getting the money together; he works night and day. At one point, realizing that it would be difficult to get the money needed, he plans to drive a car for a gang of crooks, but his pal (Noah Beery, Jr.), who planned to become his partner, prevents him from doing so. Hayden shows bravery in pursuing the crooks and rounding them up. For this he receives a check for \$100. But he is still short the money; he even quarrels with Miss Louise, who planned to leave town. But they patch up their quarrels, and to their joy they find that Cleveland was willing to accept whatever money Hayden could pay.

Howard J. Green, Morton Thompson, and Malvin Wald wrote the screen play, Robert Florey directed it, and Irving Briskin produced it. In the cast are Dick Purcell, Chick Chandler, Fay Helm, Paul Porcasi, and others.

Morally suitable for all.

"Forced Landing" with Richard Arlen, Eva Gabor and J. Carrol Naish

(Paramount, July 11; time, 66 min.)

A typical program melodrama, with a few thrills, a little comedy, and a romance. A good deal of footage is devoted to scenes in which the characters do nothing but talk; for that reason the action is occasionally slowed up. But there are a few thrilling air scenes, particularly towards the end, where the hero outwits an enemy agent, downing his plane and landing his own plane safely. The romance is routine:—

Richard Arlen, an American pilot who had enlisted in the army of an independently governed island in the Pacific, gets into trouble by striking his superior officer (Nils Asther) in a quarrel over Eva Gabor, Asther's fiancée. Arlen and his mechanic (Mikhail Rasmun) land in jail. Asther offers Arlen his freedom on condition that he resign from the army and join the civil air service. Arlen accepts this suggestion. His first assignment was to fly to Fort Ponasta where Miss Gabor's father was in charge of building new fortifications. Miss Gabor joins him in order to see her father. Arlen finds conditions there serious; the workers were rebelling because they had not been paid. Arlen explains to them that two planes carrying gold to them had mysteriously disappeared; he promises to return in three days with the gold. He and Miss Gabor leave. On the way back he sights the wrecked plane of his pal who had last set out with the gold. He lands the plane, and is captured by J. Carrol Naish, outlaw rebel chief. Naish plans to kill them. But when Naish's young son is accidentally shot, Arlen offers to fly him to a doctor. The boy is saved. When the police arrive, Naish surrenders. Arlen pleads with the army commander to send the gold in a hurry, and the commander assigns Asther to convoy the plane Arlen would fly. Once up in the air Asther reveals himself by firing at Arlen, who then realizes that Asther was an enemy agent and that he had sabotaged the other planes so that the workers would rebel and the fortifications would not be built. Arlen crashes Asther's plane, and succeeds in reaching the island with the gold. He is hailed as a hero. He and Miss Gabor marry and go to America.

Maxwell Shane and Edward Churchill wrote the screen play, Gordon Wiles directed it, and William C. Thomas and William C. Pine produced it. In the cast are Evelyn Brent, Victor Varconi, John Miljan, and others.

Morally suitable for all.

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No. 30

HERE AND THERE

THE FIRST FEW PICTURES of the 1941-42 season that have so far been shown under the provisions of the Consent Decree have not startled anybody: "Lady Be Good," with Eleanor Powell, Ann Southern and Robert Young, produced by MGM, is a lavish production, but it has no story. It is not a bad picture, but when a producer decides to spend so much money on a picture, you would think that the story he would select would be commensurate with the cost.

At the time of writing this editorial, RKO showed four pictures and, with "Citizen Kane," the first group is complete. "Citizen Kane" is an excellent production, but its box office possibilities have yet to be demonstrated. "Here Is a Man" is a finely produced picture but because of its theme it will likely prove a flop—it is the story of "Faust," laid in New England. "Parachute Battalion" is a good picture, but hardly for women, and its lack of names will undoubtedly prove of disadvantage. "Father Takes a Wife" is a nice little comedy, but it is unlikely that it will set the box office afire—Gloria Swanson is not known to the young generation, and since her last pictures before her retirement from the screen were not drawing very much it is unlikely that she will draw a big number from the old crowd, although it is a picture that no exhibitor need be hesitant about showing. "Lady Scarface" should have been released last year.

In spite of the fact that the exhibitors have shown a deplorable lack of enthusiasm, the compulsory trade screenings are, in the opinion of this paper, the greatest blessing that could have been ever bestowed upon the industry. Even though many exhibitors will not attend these screenings, they will await the report of their favorite reviewer and, when a picture is bad, they will, either refuse to buy it, no matter how tightly it is locked with other pictures, or offer very little for it; and when the producers see how much money they lose by their failure to exert their hardest efforts to produce good pictures they will reconsider.

Don't let any one make you believe that no producer starts out with the intention of making bad pictures, for many producers do, by their support of a system that places incompetent relatives and friends into important positions and that sidetracks capable people. When they begin to see the profits slip from their fingers, they will be compelled to change the system.

TO ITS EXISTING HEADACHES, natural to a distributor, United Artists has decided to add another headache, that of operating theatres. Talking to trade paper editors last week, Arthur Kelly, general sales manager of that company, revealed the fact that his company has decided to form a chain of theatres. Negotiations for the acquisition of the first dozen have, he said, been completed.

Though Mr. Kelly has given an excuse that these theatres are to form show windows for his company's product, the real reason seems to be to put United Artists into a bargaining position with regard to the other theatre-owning distributors.

To operate theatres successfully, a distributor must have a theatre-operating organization. United Artists has none at present. And it will take it a long time before it can set up one. It must have good managers. These it can obtain from other theatre-operating distributors, at a price.

Even though the quality of pictures is in general no different from what it was in former years, business would not have been so bad were it not for the fact that the chains have robbed the theatres of individual operation. An individual operator gives a theatre greater attention than a chain manager. He studies the wants of the public with much greater care, because any improvement in the method of his operation rebounds to his benefit, whereas the manager knows that only when he makes the box-office bulge with dollars will he get a bonus or a small increase in salary. By getting into exhibition, United Artists just helps to deprive more theatres of individual operation.

This paper believes that getting into exhibition is not the way by which a distributor could "lick" the problem of better representation for his pictures, but by delivering good pictures and by so exploiting them that no chain operator can afford to leave them unplayed. All the other methods are merely makeshifts, proving disastrous in the end.

* * *

AT THE CONVENTION OF THE Twentieth Century-Fox in Los Angeles last week, Joe Schenck urged the sales forces to fight for proper percentages and better play-dates, as the only way by which the loss of the income from the foreign market and the greater cost of pictures could be offset.

The Hollywood trade papers do not report Mr. Schenck as having said anything about im-

(Continued on last page)

"The Officer and the Lady" with Rochelle Hudson, Roger Pryor and Bruce Bennett

(Columbia, July 24; time, 59 min.)

A routine program "cops-and-robbers" melodrama, fair entertainment for those who are satisfied with chases, fist fights, and gun fights between the crooks and the police:—

Bruce Bennett, a policeman, vainly tries to induce Rochelle Hudson to marry him. She objected to the fact that he was a policeman; her father (Oscar O'Shea), a former policeman, had been crippled by a gangster's bullets. Moreover, O'Shea lived in fear that some day this gangster (Sidney Blackmer) would escape from prison and carry out his threat to kill him. Much to Bennett's disgust, Miss Hudson goes out with Roger Pryor, a loan shark. Pryor was really Blackmer's right hand man, and used his business office to cover up his gangster activities. Blackmer escapes from prison, and, by means of a disguise, evades the police. He and Pryor plan a jewelry store holdup. At the jewelry store, one of the henchmen accidentally lifts from the hook the telephone receiver, and the operator overhears their conversation; she notifies the police, who rush to the scene of the crime. But Pryor and Blackmer get away. Bennett follows a hunch and gets the necessary evidence against them, but they are forewarned. Soon after, they kidnap O'Shea and Miss Hudson, and start out on a wild automobile trip to escape the police. They are finally caught. Miss Hudson forgets about her prejudices against the police and marries Bennett.

Lambert Hillyer wrote the story, and he and Joseph Hoffman, the screen play; Sam White directed it, and Leon Barsha produced it. In the cast are Richard Fiske, Tom Kennedy, Joe McGuinn, Charles Wilson, and others.

The gangster activities make it unsuitable for children.

"Blondie in Society" with Penny Singleton and Arthur Lake

(Columbia, July 17; time, 77 min.)

This should prove amusing for the followers of this series, for, despite the silliness of the plot, the action moves at a fairly good pace, and some of the situations provoke laughter. As in all the other "Blondie" pictures, the "Bumsteads" get into many predicaments from which they do not extricate themselves until the very end. Patrons interested in dogs, too, should find this amusing, for two well-trained dogs appear in the picture:—

Blondie (Penny Singleton) is enraged when she learns that Dagwood (Arthur Lake) had lent fifty dollars to an old school friend (Chic Chandler), when she did not have enough money to buy their child a bicycle, or to get a permanent wave for herself. She orders him to demand the money back. But instead of returning with the money, he brings home a Great Dane given to him by Chandler in payment for the debt. Not only does the dog eat all their food, but he causes a great deal of damage to property belonging to their neighbors, and the "Bumsteads" are presented with bills from everyone. Blondie is on the verge of obtaining a divorce; but she reads of a dog show in which \$500 was offered as the grand prize for the best Great Dane, and so she decides to forgive Dagwood and to try to win the prize money with their Great Dane. Not knowing that Dagwood and his employer (Jonathan Hale) had promised the dog to William Frawley, one of their best customers, and had promised not to exhibit it, Blondie arranges to show the dog. Everyone is upset, particularly when the dog wins the prize and several persons claim it. Eventually things are settled by Hale's paying all the bills Dagwood had incurred, in addition to a bonus, and by presenting the dog to Frawley, who in turn gives him a large contract.

Eleanore Griffin wrote the story, and Karen DeWolf, the screen play; Frank R. Strayer directed it, and Robert Sparks produced it. In the cast are Larry Simms, Danny Mummert, Edgar Kennedy, and others.

Morally suitable for all.

"Ellery Queen and the Perfect Crime" with Ralph Bellamy and Margaret Lindsay

(Columbia, Aug. 7; time, 70 min.)

A routine murder mystery melodrama of program grade. Following the formula set for pictures of this type, the plot places several persons in a suspicious light, keeping one guessing as to the murderer's identity. The story is somewhat involved and since the characters are too talkative, the action slows up occasionally. There is a little comedy and a romance:—

John Beal leaves home when he learned that his father (Douglas Dumbrille) had sold his stock in a power com-

pany short, thereby ruining all his friends who had invested in the company, including H. B. Warner and his daughter (Linda Hayes). Warner is shocked when he learns what Dumbrille had done, for he was under the impression that Dumbrille, too, had been ruined. Beal, who was in love with Miss Hayes, offers his help to Warner, but he refuses it. When Dumbrille is murdered, several persons are suspected: first Beal, then Spring Byington, the dead man's sister, and even Warner. But it develops that the murderer was Walter Kingsford, Warner's butler, because he, too, had lost his savings. With his name cleared, Beal is able to marry Miss Hayes.

Ellery Queen wrote the story, and Eric Taylor the screen play; James Hogan directed it, and Larry Darnour produced it. In the cast are Charley Grapewin, James Burke, Sidney Blackmer, and Charles Lane.

The murder makes it unsuitable for children.

"Murder by Invitation" with Wallace Ford and Marian Marsh

(Monogram, June 30; time, 63 min.)

A moderately entertaining program murder mystery melodrama, suitable as a second feature. The story is routine. Sliding panels, underground passages, and suspicious actions on the part of several characters are employed to create an eerie atmosphere; these are mildly effective:—

Sarah Padden, an eccentric wealthy spinster, is annoyed when her relatives bring an action to have her declared insane that they might manager her estate. Their efforts fail, for the court declares Miss Padden sane. She invites all her relatives to her home. Gavin Gordon, the instigator of the insanity proceedings, is worried about the invitation; he goes to see Wallace Ford, a newspaper columnist, and tells him he had a premonition that he would be murdered, and that, if he were, Miss Padden would be the guilty person. As Gordon had suspected, he is the first to be killed, and then two others. Ford and his secretary (Marian Marsh) rush to Miss Padden's home to help the police investigate the murders. Miss Padden herself thinks of a way of trapping the murderer. She sets her house on fire, pretending that the money was in it. Her constant companion (Hazel Kemer) breaks under the strain, confessing that she and her husband had committed the murders so as to get rid of the relatives and thus inherit the fortune themselves. Miss Padden then discloses that her wealth consisted of confederate money, which was of no value.

George Bricker wrote the screen play, Phil Rosen directed it, and A. W. Hackel produced it. In the cast are George Guhl, Wallis Clark, Minerva Urecal, Arthur Young, and others.

The murders make it unsuitable for children.

"Father Steps Out" with Frank Albertson, Jed Prouty and Lorna Gray

(Monogram, July 19; time, 62 min.)

A pleasant program comedy, suitable for the family trade. Although the story is not novel, it keeps one fairly well entertained due to engaging performances and well-placed action. A few situations provoke laughter, and, towards the end, some excitement. It should fit in nicely in a double-feature program:—

When Jed Prouty, wealthy railroad owner, outwits his rival by buying up the controlling share in his railroad company, all the newspaper reporters try to get a story from him; but he refuses to see them. Frank Albertson, an enterprising young reporter, knowing that Prouty was under doctor's care, poses as the doctor's assistant and makes arrangements to join Prouty on a vacation; Albertson hoped in that way to get the story. But Prouty's daughter (Lorna Gray), learning that Albertson was a reporter, tips off her father, and they leave the next day without him. He races after the train by motorcycle and finally boards it. Through an accident, Prouty falls off the train and is befriended by two hoboes; he finds the carefree life very pleasant, particularly since he eats, without bad effect, everything the doctor had warned him against. In the meantime, Prouty's rival, taking advantage of his mysterious disappearance, tries to gain control of Prouty's company. But Albertson finds out where Prouty was; despite interference by two of the rival's henchmen, he gets Prouty to the city in time to stop his rival. By this time Albertson and Miss Gray are in love with each other.

Joseph West wrote the screen play, Jean Yarbrough directed it, and Lindsley Parsons produced it. In the cast are Frank Faylen, John Dilson, Charles Hall, John Maxwell, and others.

Morally suitable for all.

"Lady Scarface" with Dennis O'Keefe and Judith Anderson

(RKO, 1941-42 season; time, 66 min.)

There's not much that can be said for this program melodrama. The story is trite, and the performers are hampered by the poor material. Moreover, the players have little box-office popularity. The only possible audience it could appeal to would be those who enjoy action of the "cops-and-robbers" type, regardless of story values. There is a routine romance worked into the plot:—

A daring robbery and murder is committed by a gang headed by Judith Anderson. The police knew that the leader's name was "Slade" but they had no idea that "Slade" was a woman. Dennis O'Keefe, of the Chicago police, is assigned to the case. Frances Neal, photographer for a magazine, insists on following him so as to get pictures of the arrests when they would take place. One of the gangsters is caught, and an envelope addressed to "Mary Jordan," and containing \$8,000 in cash, is found in his room. O'Keefe decides to send the envelope through the mail, and then keep watch at the hotel to which it was addressed for whomever would call for it. A young couple (Mildred Coles and Rand Brooks) register at the hotel, and then ask for a letter in the name of "Mary Jordan," Mildred's maiden name. At first O'Keefe thinks they were the criminals, but he realizes that it was pure coincidence that the girl had the same name, and that the envelope did not belong to her. What they had been waiting for was a check from Brooks' uncle to cover their honeymoon expenses. O'Keefe keeps watching and finally the crooks show up. Realizing that something was wrong, they rush out, and O'Keefe and his assistants rush after them. They finally capture them, and force them to talk. To bring the leader out into the open, O'Keefe decides to follow the crooks' method of code ads. The trick works, and Miss Anderson sneaks into the hotel to get the money. She endangers the life of Miss Neal, who had been waiting for her, thinking she could capture her alone. But O'Keefe arrives in time and captures Miss Anderson. The young couple turn the money over to the police. O'Keefe finally proposes marriage to Miss Neal.

Arnaud D'Usseau and Richard Collins wrote the original screen play, Frank Woodruff directed it, and Cliff Reid produced it. In the cast are Eric Blore, Marc Lawrence, Damian O'Flynn, Marion Martin, and others.

Not for children.

"Father Takes a Wife" with Adolphe Menjou, Gloria Swanson, John Howard and Florence Rice

(RKO, 1941-42 Release; time, 79 min.)

A pleasant but light comedy. RKO has given it a lavish production, and the performances are good. There may be many persons who would want to see Gloria Swanson again; if so, they will be well pleased both by her performance and her appearance, for she acts with charm and can still show off clothes to an advantage. A few of the situations and parts of the dialogue in the first half are quite amusing; but, since the plot is thin, it peters out in the second half, where the situations that provoke laughter are few:—

When Adolphe Menjou, millionaire owner of a shipping concern, informs his stuffy young son (John Howard) and his equally stuffy wife (Florence Rice) that he intended retiring, so as to marry a famous actress (Miss Swanson) and have a good time, they are shocked. But Menjou goes through with the marriage and sets off with his bride for Mexico. On their trip home on one of Menjou's merchant steamers, the Captain discovers a stowaway (Desi Arnaz). Once he is shaved and dressed in Menjou's clothes, Arnaz looks quite handsome and Menjou becomes jealous. Thrilled by Arnaz's singing voice, Miss Swanson suggests that they take him under their wing and launch his career; they invite him to stay at their house. Menjou becomes so annoyed at the attention Miss Swanson gives to Arnaz, and the continuous singing by Arnaz, that he insults his wife and they part. In an effort to patch things up for them, Howard and Miss Rice suggest that Arnaz stay at their home. In a short time the same thing that had happened in Menjou's home happens in Howard's home, and he and Miss Rice part. Both wives refuse to see their respective husbands. But when both men learn that they were to become fathers, they are so delighted that they rush to their wives for a reconciliation.

Dorothy and Herbert Fields wrote the screen play, Jack Hively directed it, and Lee Marcus produced it. In the cast are Helen Broderick, Neil Hamilton, Grady Sutton, and others.

Morally suitable for all.

"My Life with Caroline" with Ronald Colman and Anna Lee

(RKO, August 1; time, 81 min.)

This romantic marital comedy is light entertainment, suitable more for the class trade than for the masses. It will have to depend on Ronald Colman's popularity for its box-office appeal. The plot, which revolves around a scatter-brained young woman, is flimsy and lacks human appeal. The characters talk too much. The production is lavish and the performances by the leading players are good. Anna Lee, a new actress, displays charm and talent. The story is told in flashback:—

Ronald Colman, married to Anna Lee, knew that, although she loved him, she was susceptible to the romantic pleadings of other men, in an innocent way. And so, when he receives a telegram from her stating that she was returning to New York on an important matter from the Idaho resort, where she had gone with her father (Charles Winninger), he knew it was a man again and flies to her. When he arrives at the airport, he sees her with this other man (Gilbert Roland) and smiles when he overhears her remark that it was a strange thing, but she felt that it had all happened to her before. Colman's mind then goes back to the last romance Miss Lee had had, with a millionaire sculptor (Reginald Gardiner), who had made her believe that her influence would make him a great artist. She had been ready to go away with Gardiner, but Colman, knowing she would not be happy, had slyly worked things out so as to bring her to her senses, for which she was grateful. In order again to bring her to her senses, he has his chauffeur pass by her table carrying the atrocious modernistic head Gardiner had sculptured of her. She follows the chauffeur to the car where Colman was waiting for her and falls into his arms, happy to have been saved again.

John Van Druten and Arnold Belgard wrote the screen play, Lewis Milestone directed it, and William Hawks produced it. In the cast are Katherine Leslie and Hugh O'Connell.

Although there is nothing immoral in the picture it is hardly entertainment for children.

"Hurricane Smith" with Ray Middleton and Jane Wyatt

(Republic, July 20; time, 68 min.)

Although the plot is far-fetched, this program melodrama offers fairly good entertainment for a double-feature program. The production values are good, and the performances engaging. One's interest is held mainly because of the sympathy one feels for both hero and heroine. There are a few exciting situations, and towards the end the spectator is held in suspense:—

It is love at first sight for Ray Middleton, rodeo performer, when he meets Jane Wyatt, a newspaper reporter. Although she, too, became attracted to him, she refuses to give him an immediate answer, promising to write from her office in Chicago. After putting her on the train accidentally he runs into two criminals (Edward Bromberg and Harry Brandon) and is knocked out by them. They then rob the express car of \$200,000 belonging to a bank. Brandon shoots and kills one of the guards. When Middleton recovers, he is accused of the crime; he is tried, and sentenced to death. Miss Wyatt, hearing about it, rushes to his defense. On his way to the death house, Middleton sees in the train Brandon and, managing to escape from his guard, faces Brandon with a gun. Bromberg escapes, and Brandon, while jumping off the train, is killed; Middleton escapes with the bag of money. Brandon is identified as Middleton. Miss Wyatt finds Middleton; he tells her the whole story, yet she is willing to marry him and take a chance. While travelling west, they come to a ghost town inhabited only by Harry Davenport, a lawyer. He tells them that a man with money and vision could make it a paradise. Middleton, pretending that he could get money from a certain "Colonel," follows Davenport's advice and in a short time he is prosperous and the town is flourishing. He is overjoyed when his son is born. A few years later, Bromberg shows up and demands a share of the profits, otherwise he would talk. Enraged when Middleton tells him he had paid back all the money to the bank, and frightened at Middleton's threats, Bromberg pulls a gun; but Miss Wyatt, who had been hiding, shoots and kills him. Davenport covers things up by stating that the "Colonel," who had decided to visit them, had killed the man in self defense and had then fled. Middleton is cleared and with Miss Wyatt hopes for a happy life.

Charles G. Booth wrote the story, and Robert Presnell, the screen play; Bernard Vorhause directed it, and Robert North produced it. In the cast are Casey Johnson, Charles Trowbridge, and others.

Not for children.

proving the quality of Twentieth-Century Fox pictures to justify the increased demand, for so far as the 1940-41 product is concerned, many exhibitors feel that they paid too much for it. The picture improvement was taken up by Darryl Zanuck, production head. Mr. Zanuck said that, before a picture will be made at the Twentieth Century-Fox studio, it will have to measure up to three standards: The story must be right, the cast must fit, and it must have ingredients of good showmanship.

These are fine words, and his resolution commendable; but where was he during the 1940-41 season? His product did not measure up to these three standards during it. What assurances have we then that what he said last week will not be empty words—words employed on the occasion to stimulate the spirits of his sales forces?

There is at least one difference now: his pictures must measure up to the standards he has set in his convention speech; otherwise he will find that the higher percentages and the better play-dates Mr. Schenck spoke of at the same convention will not be obtainable.

* * *

EXHIBITORS WHO CANNOT ATTEND the trade screenings given by the consenting distributors under the provisions of the Consent Decree should be careful of rackets: they may be solicited to subscribe, either to some confidential reviewing service, or to a booking corporation on the basis of, either weekly fees, or a percentage of the money the subscribing exhibitor pays for film.

There is no excuse for a reviewing service to be confidential. If the proponents of such a service mean to give the exhibitor an accurate report, why should they fear to give it in the open?

As for subscribing to some new booking corporation, when they subscribe, the benefit they might derive from the system that compels the producers to show their goods before purchase will be lost, in fees.

According to weekly *Variety*, the Independent Theatre Protective Association of Wisconsin and Northern Michigan has decided, at a recent meeting, to protect the exhibitors of its territory from the promoters of a confidential reviewing service that had just started in that part of the country.

There is no exhibitor need that cannot be taken care of satisfactorily by the existing reviewing services. If there is any variance in the judgment of a critic as compared with the actual value and quality of the picture, an exhibitor can discover it in no time by making a comparison of that critic's judgment with how the picture performed at his box office.

* * *

AT THE REQUEST OF Thomas Dewey, national USO campaign director, the motion picture industry, under a committee headed by Joseph Bernhard, general manager of Warner Bros. Theatres, will make a drive for funds, beginning the 1st of September.

Assisting Mr. Bernhard are a number of prominent exhibitor leaders from different organizations.

As chairman of the trade paper committee, Mr. Bernhard has appointed Maurice ("Red") Kann, of *Boxoffice*, and Mr. Kann has requested several trade paper editors, including the editor of this publication, to act as members of his committee.

BOX-OFFICE PERFORMANCES RKO

"A Girl, a Guy and a Gob": Good-Fair.

"Footlight Fever": Fair-Poor.

"Melody For Three": Fair-Poor.

"Repent at Leisure": Fair-Poor.

"The Devil and Miss Jones": Very Good-Good.

"They Met in Argentina": Fair-Poor.

"Scattergood Pulls the Strings": Fair-Poor.

"Saint's Vacation": Fair-Poor.

"Sunny": Good-Fair.

Twenty-nine pictures, excluding the westerns, have been checked. Grouping the pictures from the beginning of the season, we get the following results:

Excellent-Good, 1; Very Good-Good, 1; Good, 1; Good-Fair, 6; Good-Poor, 1; Fair-Poor, 18; Poor, 1.

Twentieth Century-Fox

"Dead Men Tell": Fair-Poor.

"Scotland Yard": Good-Poor.

"That Night in Rio": Very Good-Good.

"Ride on Vaquero": Good-Poor.

"Mail Train": Fair-Poor.

"Great American Broadcast": Very Good-Good.

"Cowboy and the Blonde": Fair-Poor.

"The Great Commandment": Fair-Poor.

"Blood and Sand": Very Good-Good.

"For Beauty's Sake": Fair-Poor.

"The Bride Wore Crutches": Fair-Poor.

"Man Hunt": Very Good-Fair.

Forty-four pictures have been checked. Grouping the pictures from the beginning of the season, we get the following results: Excellent-Very Good, 1; Excellent-Fair, 1; Very Good-Good, 5; Very Good-Fair, 4; Very Good-Poor, 1; Good-Fair, 2; Good-Poor, 8; Fair, 2; Fair-Poor, 20.

United Artists

"The Great Dictator": Excellent-Good.

"Topper Returns": Good-Fair.

"Pot O' Gold": Good-Fair.

"That Uncertain Feeling": Good-Poor.

"That Hamilton Woman": Very Good-Fair.

"Broadway Limited": Fair-Poor.

Nineteen pictures have been checked. Grouping the pictures from the beginning of the season, we get the following results: Excellent-Good, 1; Very Good-Good, 3; Very Good-Fair, 1; Very Good-Poor, 1; Good, 1; Good-Fair, 6; Good-Poor, 2; Fair, 1; Fair-Poor, 3.

Warner Bros.

"A Shot in the Dark": Fair-Poor.

"The Great Lie": Very Good-Good.

"Thieves Fall Out": Fair-Poor.

"The Nurse's Secret": Fair-Poor.

"Million Dollar Baby": Good-Fair.

Nineteen pictures have been checked. Grouping the pictures from the beginning of the season, we get the following results: Very Good-Good, 3; Very Good-Fair, 1; Good-Fair, 4; Good-Poor, 3; Fair, 1; Fair-Poor, 7.

HARRISON'S REPORTS

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1270 SIXTH AVENUE**Room 1812****New York, N. Y.****A Motion Picture Reviewing Service****Devoted Chiefly to the Interests of the Exhibitors**

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DON'T YOU THINK THAT by this time Will H. Hays, head of the producers' association, would have quit handing out platitudes, the kind he has been handing out since 1922, the year he came into the industry? He hasn't varied them a bit.

Because of his past political connections, his name stands out in the nation. Consequently, the more innane these platitudes are, the more ridiculous they make the industry seem; the public is prone to judge us all by what he says.

Here are some extracts from his speech on Defense, made in Los Angeles two weeks ago:

"Motion pictures have a definite service to perform, and I have every confidence in their ability to do the job."

(EDITOR'S NOTE: The only service that the motion pictures perform is to enrich those engaged in it. Idealism? Shucks! Whom is he "kidding"? If a producer had a story that would make a highly artistic picture, he would drop it like a hot potato if he felt sure that it would lose him money. If the picture that makes him money carries a message, he is glad to receive the plaudits of the industry and of the public; but profits is the first consideration.)

"Entertainment and recreation might be likened to machine tools necessary to bring human machinery to the height of its efficiency." (EDITOR'S NOTE: I have been trying to figure out what he means by this statement of his but I have not been successful. Can any one of you enlighten me?)

"The informational, educational and inspirational elements on our screens are growing."

"Pictures do not need any other horse to ride in order to play their part in the preparedness of mind and body which results from recreation."

"There are those who would use the films to bemuse, rather than amuse, the American public."

"There are a few—very few—on the fringes of the industry who think that, if they could break the Code, they could improve the box-office appeal of the product. No real factor in the production, distribution and exhibition of pictures wants to depart from the standards of wholesome entertainment that now marks the industry's earnest effort for proper self-regulation. Only those in whom originality is dried up believe they need to pick up themes or treatments in the gutter." (EDITOR'S NOTE: This last gem has given me a good chuckle: Joe Breen, former Production Code Administrator, quit his post because he could no longer stand the racket. That is what at least he said to the trade paper and newspaper representatives at an interview.)

"Nothing that has to do with the moral content of pictures is too unimportant for the need of the greatest possible vigilance." (EDITOR'S NOTE: There wasn't much vigilance displayed in "They Drive by Night," "Torrid Zone," and hundreds of other pictures, whether the heroines wore sweaters or not.)

These are some of the gems in that speech of his.

A few years ago, Mr. Hays was invited by the American Newspaper Publishers Association to address one of their meetings. After the event, a prominent newspaper publisher, general manager of a large number of important newspapers in the eastern part of the country, made the following remark to me in a semi-angry mood: "Why doesn't he stop giving us platitudes. After all, he was addressing an intelligent group of people, and he should have used a new speech instead of an outworn one."

For the motion picture industry's as well as of his own sake, Mr. Hays should drop these platitudes; they tend to lower us all in the estimation of the American public.

ANALYZING THE INDIFFERENCE that the exhibitors have shown towards the compulsory tradeshowings imposed upon the five major producers by the Consent Decree, Chick Lewis, in the July 26 issue of his *Showmen's Trade Review*, says partly: "Obviously the plan of tradeshowing before sale is no good. The majority of exhibitors prefer to be guided by trade paper reviews. So why not change it?..."

Chick Lewis' deductions are altogether wrong. If the exhibitors, instead of attending the tradeshowings, prefer to let the reviewers report to them as to a picture's quality as well as possible box-office appeal, why change the system that compels the producers to show their pictures to the reviewers by law instead of by sufferance? If the system were to be changed and the producers were relieved of the obligation of showing their pictures before sale, what guarantee have the reviewers that they will be shown the pictures so that the exhibitors might be guided as to their worth?

As stated in these columns repeatedly, HARRISON'S REPORTS considers the screenings before sale as the greatest blessing that could ever have been bestowed upon the motion picture industry. It is the only system that can convince producers in Hollywood that their methods are wrong, and that, if they should wish to see an improvement in the quality of their pictures, they must reward ability and side-track incompetence.

Already the system is beginning to show results; the first pictures that have been screened to the reviewers as well as to the exhibitors have demonstrated conclusively the necessity of showing the picture before sale; hardly one out of five has been of any merit.

The exhibitors should not lose their patience and say that there is no use for the new system if the pictures under it are going to be as poor as they were before; it will take a year before results will be had. As said in last week's issue, when the producers see how much their profits are reduced by not delivering to the exhibitors meritorious pictures, they will be compelled, of necessity, to better their product. They know how to make good pictures if they could only resist the temptation of appointing incompetent relatives and friends to important positions, side-tracking competent people.

* * *

THE EGG HAS AT LAST BEEN hatched: a suit to test the constitutionality of the Minnesota compulsory block-booking law has already been filed, in the District Court of Ramsey County (St. Paul). As a matter of fact, suits have been brought by three different companies—Paramount, RKO, and Warner Bros; they seek a declaratory judgment and a permanent injunction to prevent the enforcement of the law.

Allied Theatre Owners of the Northwest, which was instrumental in the passage of that law, has engaged attorneys to defend the constitutionality of the law.

Both sides intend to ask the court for quick action to enable either side to make its appeal to the higher courts for final adjudication.

Unless the question is determined quickly, the exhibitors of Minnesota will run the risk of finding themselves short of product, some of them even being compelled to shut down their theatres, unless the five consenting companies request Judge Goddard to release them temporarily from the Consent Decree's provisions that compels them to sell their pictures in blocks that do not exceed five pictures.

On competent advice, this paper has taken the position

(Continued on last page)

"Wild Geese Calling" with Henry Fonda, Joan Bennett and Warren William

(20th Century-Fox 1941-42 release; 78 min.)

Those of you who will buy this picture will have to depend for box-office results on the drawing power of Henry Fonda, and not on the quality of the picture, for although the plot has been taken from a fairly popular book, it has been so changed that those who have read the book will hardly recognize it. The treatment follows the regular Hollywood formula of subordinating every emotion to the emotions of sex, with viciousness. In the book, the hero's friend is a loyal fellow, who stands by the hero and his wife whenever they are in trouble. In the picture the hero's friend has been made into a scoundrel, intimating that he and the heroine had had illicit relations before the heroine had met the hero and married him. This friend makes improper advances to the heroine, though she was married to the hero, his best friend. There is hardly any human interest. Even the hero loses one's good will because he had lost faith in his wife:—

Henry Fonda, a drifting lumberjack, reaches Seattle and goes to a saloon in search of a friend of his (Warren William), who was supposed to arrive from San Francisco. He finds a letter informing him of his delay. He becomes acquainted with Joan Bennett, a chorus girl, whom he soon marries. William, a man who had made his money by cheating people out of their properties, arrives and is surprised when, at the home of Fonda, he is introduced to Joan Bennett, Fonda's wife, whom he had known from past days, and the pretense begins. In the absence of Fonda, William tries to make love to her, but Joan resents it. Burton MacLane arrives in town and seeks to kill William, who had cheated him out of his hotel, as well as for having prevented him one time from killing William. Joan goes to William's home to warn him and there she is found by Fonda, who misunderstands. Fonda and Joan have a quarrel, but when he learns that she was to be a mother he prevents her from leaving. They leave the town to live in a cabin in the woods until she gave birth to her baby. While in town to get a doctor to deliver the baby, Fonda is shot and wounded dangerously by MacLane, who in turn is shot and killed by William. William and a woman, a dance-hall girl (Ona Munson) put Fonda in his boat; they, too, enter it and, riding the storm, reach Fonda's cabin. There Ona acts as a midwife. The child is a boy. William explains to Fonda that there had been nothing wrong between him and Joan, and he leaves the place as a friend.

Horace McCoy wrote the screen play, Harry Joe Brown produced it, and John Brahm directed it.

Not for children under 14; hardly for young women.

"Sun Valley Serenade" with Sonja Henie, John Payne, and Glenn Miller with his orchestra

(20th Century-Fox 1941-42 release; 86 min.)

A delightful comedy, photographed in beautiful Sun Valley, Idaho, in winter, with winter sports forming a considerable part of the action, with some songs and some orchestra music rendered by Glenn Miller's orchestra, and with a charming romance thrown in for good measure. The scenic background is a treat to the eye, and should induce a considerable number of the cultured picture-goers to see the picture twice. The story, although simple, is more interesting than that of any of Sonja's last few pictures. Mr. Payne is a capable as well as attractive actor and, given a few good stories, there is no reason why he should not become as popular as either Jimmy Stewart or Robert Taylor. Miss Henie, too, does excellent work. Milton Berle contributes some of the comedy:—

Because Lynn Bari, a singer, had a crush on John Payne, Glenn Miller's orchestra of which John was a member gets a chance to play at Sun Valley. As a publicity stunt, John is induced to adopt one of the refugee little children that were to arrive from Europe. But instead of a little girl, John finds that to his lot fell a very big girl—Sonja Henie. The orchestra departs for Sun Valley and John leaves Sonja behind, not only because she would be a trouble to him but also because Lynn Bari might become jealous. But Milton Berle, having got stuck on Sonja, is induced by her to take her along, concealing her in the train. John is surprised when the following day he sees Sonja at Sun Valley. At first he keeps her away from him, but because Lynn did not like outdoor sports, and because Sonja was an expert at skiing as well as at ice skating, John spends a considerable part of his time with her. Little by little love grows on him. When Lynn finally sees John slipping away from her hands, she becomes angry, denounces him and threatens to leave Sun Valley, thus hoping that she could compell him to give up Sonja. But the head of the band, popular by this time, decides to let Lynn go, promising the

management that he would put together an ice show that would eclipse Lynn's ability. They carry out their promise, giving a superb ice show. John and Sonja decide to marry.

The story is by Arthur and Robert Harari; the screen play, by Robert Ellis and Helen Logan. The lyrics and the music by Mack Gordon and Harry Warren. Milton Sperling produced it and Bruce Humberstone directed it.

Good for the entire family.

"Charlie's Aunt" with Jack Benny

(20th Century-Fox 1941-42 release; 82 min.)

When this picture was produced by P.D.C. in 1925, with Sidney Chaplin, it was a riotous entertainment, and did unprecedented business. Many exhibitors rebooked it several times, and each time they did as well. Columbia produced it in 1930 under the supervision of Al Christie, but although it turned out a good entertainment, it did not do one-half the business that was done by the P.D.C. version. The present version is just a fair entertainment but, because of Jack Benny, it might not fare badly at the box office.

The comedy is provoked by Jack Benny's impersonation of a woman—a rich widow from Brazil (Kay Francis), aunt of Charlie (Richard Hayden), one of his chums; he had been compelled by Richard and another cnum (James Ellison) to assume the impersonation; otherwise they would refuse to exonerate him of the charges brought against him by the Proctor (Reginald Owen), and he would thus be expelled from Oxford. The object of Hayden and Ellison was to have him chaperon two beautiful young girls, sisters, (Anne Baxter and Arleen Whelan), with whom they were in love.

Additional mild comedy is provoked when the girls' father (Edmund Gwenn), realizing that he could recoup his fortune by marrying Charlie's aunt, makes love to "her." Then Hayden and Ellison conceive the idea of having Jack Benny obtain from Gwenn his written consent for their marrying his daughters. Still more comedy is provoked when Kay Francis arrives incognito. At once she realizes that the person who had been impersonating her was a man—and what a man! She had already fallen in love with him.

It is shown that Benny had obtained Gwenn's written consent to the marriage of his daughters, but that immediately afterwards he had been shocked by his discovery that Benny was not the rich widow from Brazil, where Brazil nuts come from, but a man, and that the real widow (Kay) was in love with Jack Benny.

The plot has been founded on the play by Brandon Thomas. William Perlberg produced it, and Archie Mayo directed it, from a screen play by George Seaton.

Good for the entire family.

"Dressed to Kill" with Lloyd Nolan and Mary Beth Hughes

(20th Century-Fox 1941-42 release; 74 min.)

Not a bad murder-mystery melodrama of the program variety, suitable for a double bill. The complexities of the plot are worked out well enough to hold one's interest until the end, where the identity of the murderer is revealed. The romance is not so appealing; Miss Hughes shows a selfish nature—she refuses to accept Nolan's justifiable excuses for his repeated failure to keep his appointment with her to marry her:—

Lloyd Nolan's arrangements to marry Mary Beth Hughes are interrupted when, while he was leaving with her for the license bureau, he hears a scream and, being a private investigator, decides to investigate the cause. Thus he comes upon a double murder. Before telephoning the police, he telephones to the editor of a newspaper and sells him the first facts of the murder story. He then proceeds to figure out how the murderer was able to kill two persons at the same time, with two different pistols, whereas only one report had been heard. After satisfying himself as to the method, he telephones the police. Several persons are suspected, but with the clues he had obtained before the arrival of the police he is able to determine that two of those who would eventually be suspected, a man and a woman, were innocent. Thus he induces the woman to engage him as a private investigator so that, by his discovering the murderer, she and her friend might escape arrest with a consequent indictment for murder. Lloyd eventually succeeds in uncovering the real murderer, even though he had endangered his own life. With the money he earned, he is ready to go through with the marriage. But it was too late; Mary had left him for good.

The plot has been founded on the novel by Richard Burke. The screen play is by Stanley Raub and Manning O'Connor. Eugene Ford directed it and Sol Wurtzel produced it. Sheila Ryan and Wm. Demarest are in the cast.

Being a murder melodrama, it is hardly suitable for children under 14.

"Bowery Blitzkrieg," with Leo Gorcey, Bobby Jordan, Warren Hull, Huntz Hall and Bobby Stone

(Monogram, Aug. 1; 62 min.)

It is doubtful if Monogram has ever produced a better picture than "Bowery Blitzkrieg." Though "Boy of the Streets," with Jackie Cooper, was a fine picture, and proved popular at the box-office, it was produced somewhat crudely. The present picture is a finished product from every point of view—story, direction, acting, and atmosphere. And there are in it many situations with human appeal. Leo Gorcey seems to have the makings of another Cagney; with one or two more stories like this one, and he will be "tops." Bobby Jordan, too, does some expert acting. As to Bobby Stone, the swell-headed young tool of the gangsters, one could not have disliked more deeply a young boy of the character he impersonates; his good acting makes the part real. Warren Hull is a sympathetic policeman. There is comedy, the usual kind with tough kids. And a romance is interwoven in the plot:—

To send Leo Gorcey, leader of a gang of East Side kids, to the reformatory, Bobby Stone tells Bobby Jordan that Leo, Bobby's pal, had implied that his sister (Charlotte Henry) had illicit relations with Warren Hull, a policeman, to whom she was engaged. As a result, Bobby has a fight with Leo and they break their friendship. By working hand in hand with gangsters, young Stone is able to own a car. By telling Bobby Jordan that, if he would work with him to hold up stores he, too, could own a car, Stone induces him to become his accomplice. Hull eventually succeeds in inducing Leo, the toughest of the kids, to take up training at the police gymnasium and thus put his fighting ability with his fists to good use. After considerable training, Leo wins two amateur fights for young boys. The police are proud of him. Another match is arranged, but when he overhears Charlotte telling Warren Hull's mother (Martha Wentworth) that the breaking of her engagement to Warren had been caused by him, Leo, he leaves the house and goes to the gymnasium behind a pool hall, conducted by Keye Luke. A crook goes to Leo and offers him a one thousand dollar note to throw the fight, but Leo kicks him out of the place. The note is found in the premises, and Leo sends it to Martha Wentworth with a note explaining the incident. During a holdup, staged by Bobby Stone with the help of Bobby Jordan, Warren runs after them. They take refuge behind some boxes. When Jordan sees Stone aiming his gun at Warren, he yells at him to be careful and jumps on Stone. In the struggle, Jordan is wounded seriously by the bullet that Stone had fired. He is taken to the hospital. Leo learns of the affair and goes to the hospital and, when he hears from the doctor that a blood transfusion was necessary to save Jordan's life, Leo offers his blood which, after a test, is found to be of the right type. Leo fights that evening despite the doctor's orders for a three-day rest, and is about to lose when Charlotte, who had rushed to the ring to stop the fight, tells Leo that Bobby Jordan would live. He rises, puts all his strength behind his punch, and knocks out his opponent. Warren and Charlotte become reengaged.

Brendan Wood and Donn Mullahy wrote the story, and Sam Robins the screen play. Wallace Fox directed it and Pete Mayer produced it.

Because of the regeneration moral, the picture cannot be denied to children under 14.

"Private Nurse" with Jane Darwell, Brenda Joyce, Sheldon Leonard and Robert Lowery

(20th Century-Fox, 1941-42 release; 61 min.)

Although there is mild human interest in several of the situations, and one's attention is held fairly well up to the closing scenes, "Private Nurse" is no more than a program picture, for the story lacks depth. Trying to sober up a young drunkard after his drunken spree is not the kind of action that would inspire one or that would make one admire the heroine and her friends for that, even though their parts are sympathetic. The situation where the ex-bootlegger shows great affection to his little daughter and tries to win back her love may make many people laugh deridingly, for one can hardly associate a man who had made his wealth by law violations and no doubt murders with an affectionate father. Miss Joyce is a charming young actress, and with better stories there is no reason why she should not become a box-office favorite. Jane Darwell is lovable as the good-hearted Irish nurse:—

Brenda Joyce, a registered nurse, is stranded in New York where she had gone to marry her sweetheart. Jane Darwell, another nurse, befriends her and invites her to her

home to live until she obtains a position. The little girl (Ann) of an ex-bootlegger (Sheldon Leonard) is hurt and the bootlegger's chauffeur, who lived in the same house and had known Jane and Brenda, begs Brenda to attend the little girl. Since Jane was absent on a call, she has the little girl taken to her home. The attachment the little girl had shown for Brenda compels Sheldon to hire Brenda, and to order her to hire an extra nurse. She engages Jane. A woman telephones to Brenda to ask her about the girl's health and informs her that Ann was her daughter. She was conducting a flower shop, from which Robert Lowery, a young drunkard whom Brenda and Jane had often taken care of, and who had fallen in love with Brenda, had been sending flowers to her. Little Ann gets well and decides to give Jane a surprise birthday party. Sheldon gives Brenda money to buy whatever would be needed for the party. They naturally needed flowers and little Ann induces Brenda to take her to the florist shop from which those beautiful flowers had come. Reluctantly Brenda leads her there. The mother is grateful to Brenda. But when Sheldon learns about it, he is furious and discharges Jane as well as Brenda. But Jane talks back to him. Ann overhears the conversation and, with tears in her eyes, denounces her father. Jane eventually convinces Sheldon that Ann needed her mother. Sheldon telephones to his former wife and offers remarriage.

The story and screenplay is by Samuel G. Engel; the direction, by David Burton. Sol Wurtzel produced it.

There is nothing morally objectionable in it.

"Dr. Jekyll and Mr. Hyde"

(MGM, 1941-42 release; 127 min.)

This Robert Louis Stevenson book was already produced twice, both times by Paramount—the first time in 1920, with John Barrymore, and the second time in 1932, with Fredric March. Both times the picture turned out excellent from a production point of view, but both times it turned out horrible from the entertainment point of view, yet both times it made a great box-office success. No different opinion may be expressed about the present version: it is a fine piece of art, from the point of view of direction, acting and atmosphere. Mr. Spencer Tracy gives as fine a performance as was given either by Mr. Barrymore, or by Mr. March. And there is no question that the box-office success of it will be as great, and may be greater, because of the dearth of good pictures. But just the same the picture is horrible—as horrible as were the other two pictures:—

Dr. Jekyll (Spencer Tracy), a specialist in mental disorders, was of the belief that he had the power to separate the good from the evil in human nature. When he comes upon a man who seemed to be "possessed," he wants to test his theory on him but his colleagues deny him the right to go against the ethics of the profession. His theories bring about a straining in his relations with Sir Charles Emery (Donald Crisp), to whose daughter Beatrix (Lana Turner) he was engaged. On his way home with Dr. John Lanyon (Ian Hunter) he rescues from an assailant Ivy (Ingrid Bergman), a young woman, whom he takes to her home. There she makes a play at him. Home again, he drinks a concoction he had been working on for the purpose of changing human nature and suddenly he is transformed into a monstrous person, bent upon evil: he calls himself "Hyde." By another concoction he is able to transform himself back into Dr. Jekyll. Disturbed by Dr. Jekyll's unorthodox theories, Sir Charles takes his daughter to Europe. Frustrated in his efforts to prove his theories correct, and separated from the woman he loved, Dr. Jekyll turns himself into Hyde and, seeking and finding Ivy, puts her under his spell and keeps her virtually his prisoner. Upon the return of Beatrix from abroad with her father, friendly relationship is again established and Dr. Jekyll resolves to give up "Hyde" completely. He destroys the key to the secret passage to his laboratory, and "Dr. Jekyll" assures Ivy that "Mr. Hyde" will no longer trouble her. But he soon finds out that he had lost the power of controlling himself, and is unable to prevent himself from turning into Hyde. As Hyde he strangles Ivy and beats Sir Charles to death. He rushes to his laboratory to drink the potion that would transform him into Dr. Jekyll, but because he had destroyed the key he is unable to enter. In the end, he is shot and killed by Dr. Lanyon, who was the only one who knew of his secret.

Victor Fleming directed the picture from a screen play by John Lee Mahin. Barton MacLane and C. Aubrey Smith are in the supporting cast.

Not for children.

Additional reviews are printed in Section Two, pages 124A, 124B, 124C, and 124D.

that the Minnesota law is unconstitutional, and that the money and efforts spent for its passage are a waste. On a supposedly equally competent advice, Fred Strom, executive secretary of Allied Theatre Owners of the Northwest, has taken the position that the law is constitutional. We shall soon know what set of lawyers is right.

* * *

THE SUGGESTION THAT IS CONTAINED in a letter sent out by Pete Wood, business manager of The Independent Theatre Owners of Ohio, to the members of his association to the effect that the exhibitor's play-dates are an asset, and that they should be offered to the lowest bidder, is very good, indeed, but impracticable, by reason of the fact that, in the motion picture industry, competition is confined among, not the sellers, but the buyers. As long as the supply of meritorious pictures falls far short of the demand, that long it will be the exhibitor who will make a bid for the producer's product, and not the producer for the exhibitor's play-dates.

There is no use shutting our eyes to realities. It is easy to arouse the exhibitor by making him believe that his play-dates are more valuable than the producer's good pictures, but the picture we would thus paint to him would be false.

The exhibitors are not compelled to resort to all kinds of strategies in order for them to get the pictures they want. If they would only refrain from buying the poor pictures, the producers would soon find out that they will have to make good pictures if they should want to keep the wolf from the door. The Consent Decree puts the exhibitor in the happy position of refusing to buy such pictures.

It is my understanding that no exhibitor would refuse to pay good money for a picture, particularly if he could obtain good pictures twice or even more times as often as he was able to obtain them in the past, provided he can make a profit with each one of them. He no doubt feels that it is preferable to pay twice the rental in one week, as long as he can make twice the profits. Wouldn't logic confirm the correctness of such an observation?

* * *

UNDER THE HEADING, "Root of All Evil," supposedly a picture with Gary Cooper, Madeleine Carroll and other well known names, the Hollywood Reporter printed a humdinger review. The story, as given in that review, is highly interesting, and one that could represent the quality of a highly entertaining picture.

At the end of the review there is the following explanation:

"To all studio heads: There was no intention of being impertinent in having printed this mythical review of a mythical picture. Our only desire is to convince you that your actual production of our story would rate such a review. For further details, call Richard Himber at the Garden of Allah. That is the reason for this advertisement."

The idea of trying to sell a story by such a method is, indeed, clever, and HARRISON'S REPORTS hopes that Mr. Himber has already been approached by some producer to buy his story, for it is very good and could make an excellent picture.

This method of selling a story, however, indicates to this writer but one thing—that Mr. Himber tried and tried to reach some story head to sell his story to, but in vain. And that is exactly what is the trouble with Hollywood: provided you have an uncle or a friend in court, you have no chance, unless you are a famous author, in which case they come to you. Even famous authors sometimes have trouble in reaching important story officials. Several years ago I had a famous author, writer of stories about Alaska, call on me to tell me that thirty-five dollar a week stenographers was all that he could reach in trying to sell a story.

Mr. Himber's method of going about to sell his story indicates something else—that in Hollywood there are scores of people with imagination, but they are not given a chance. Why? Because those in command fear for their own jobs.

* * *

"SERGEANT YORK" HAS DONE phenomenal business at the Astor, this city, even though the weather was excessively warm.

Did it require ingenuity on the part of any exhibitor, or reviewer, for that matter, to tell in advance that the picture

would be a great box-office success? Not at all! The picture itself spoke so loud that no one could have mistaken its voice.

What is it that has made "Sergeant York" a success? Is it Gary Cooper? Of course he is one of the most popular screen stars and his name over the marquee is enough to attract the crowds.

But we have seen Gary Cooper pictures that failed.

What is it, then? Its success cannot be laid to sex situations!—there are none in it. It is nothing else than that the story moves one to the very depths of his heart.

Every one who has something to do with the producing, distributing and exhibiting of pictures should see "Sergeant York" so as to learn a lesson from it.

* * *

"THEATRE MANAGERS," said George Skouras, head of the Skouras circuit in this district, "because of the double feature policy, have found themselves shorn of all desire to inject showmanship, potent selling campaigns, into their activities. Every theatre shows the same pictures and in most instances the same combination starting with the first runs and going right down the line."

Mr. Skouras seems to have overlooked the fact that, if the exploitation campaigns of exhibitors do not differ, the blame lies as much with the publicity departments of the producers as with the exhibitors themselves. Some exhibitors map out their own exploitation campaigns. It is this sort of exhibitors that have shown the way to the producers. In the early days, when I was head of the machine, supply and accessory department of the General Film Company in Seattle, I remember Jensen and Von Herberg planning their own exploitation campaigns, causing crowds to line up around the block where the Alhambra was situated, not on feature pictures as we know them today, but on one-reel and two-reel subjects. I still remember how they piled them up with "Ivanhoe."

I remember having sold Mr. Von Herberg 300 one-sheets, 100 three-sheets, and 25 twenty-four sheets, on a two-reel subject, and saw two-page advertisements in the "P. I." and the *Times*. Charles Branham, at the Strand, in Minneapolis, was another such exhibitor. And there have been many other exhibitors of this type.

But not all exhibitors are trained to do what Messrs. Von Herberg and Jensen, Charles Branham and others did; many of them must be helped. Unfortunately, the help they receive from some publicity departments is no help at all; it tends to standardize exploitation campaigns. Hence the similarity of them, as Mr. Skouras has observed.

* * *

POOR BUSINESS IN THE MIDDLE WEST is ascribed by Hollywood to the deliberate act of the exhibitors' advising their customers not to see a picture if it should happen to be bad. That is what was stated by Douglas Churchill, Hollywood correspondent of The New York *Times*, in his column Sunday, July 20. He stated also that the exchangemen in the area affected are frantic because this exhibitor attitude lowers the film rentals of percentage pictures.

Is this a producer alibi?

BOX-OFFICE PERFORMANCES

Universal

"Dark Streets of Cairo": Fair-Poor.

"Mr. Dynamite": Fair-Poor.

"Double Date": Fair-Poor.

"The Man Who Lost Himself": Good-Poor.

"Horror Island": Fair-Poor.

"Man Made Monster": Fair-Poor.

"Lady From Cheyenne": Good-Fair.

"Mutiny in the Arctic": Fair-Poor.

"Model Wife": Good-Poor.

"Flame of New Orleans": Fair.

"The Black Cat": Fair-Poor.

"Too Many Blondes": Fair-Poor.

Forty pictures, excluding the westerns, have been checked. Grouping the pictures from the beginning of the season, we get the following results: Very Good-Good, 4; Good, 1; Good-Fair, 6; Good-Poor, 6; Fair, 3; Fair-Poor, 20.

HARRISON'S REPORTS

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"Hold Back the Dawn" with Charles Boyer, Olivia de Havilland, and Paulette Goddard
(Paramount, 1941-42 release; 115 min.)

The name of the three stars may help to draw patrons at the box office, but the story will not help much, in spite of the fact that Paramount made much fuss over it in the trade papers at the time of its acquisition. The chief trouble with it is the fact that Boyer, the chief character, is presented as an unprincipled person, and no one can take whole-hearted interest in such a person. The story's treatment follows the regular Hollywood formula, in which sex is dragged into a story by the ear, not because the situations demand it. There was a chance to inject sex, and the author did not overlook the opportunity of injecting it. The most interesting and moving part is toward the end, where the supposed-hero's character undergoes a change and he becomes worthy of the heroine:—

Charles Boyer sneaks into the Paramount studio and, approaching a director whom he had met in France, begs him for \$500 for a story he would tell him. He said that he had to have the money before his arrest by Federal officials. Boyer eventually persuades him to listen to the story:

In a Mexican town near the United States border, Charles Boyer, a European dancer, is informed by an immigration official that his country's quota had been filled for the following eight years. He learns that, if he could marry an American girl, he could enter in four weeks. He tries hard to get acquainted with one of them and finally succeeds in establishing acquaintance with Olivia de Havilland, a school teacher from Azusa, California. His suave manner sweeps her off her feet and she marries him the following day. She then returns to the United States, understanding fully that he would enter it within four weeks. At the Mexican town he meets Paulette Goddard, an old flame of his and dancing partner, and they reestablish their relationship. In a week's time, Olivia returns. Realizing that a U. S. Inspector was seeking to find Olivia to inform her that he had not married her for love, Boyer takes Olivia and they drive to the country. There they come upon a religious celebration, and they enter the church. Since the priest was blessing all the newly-weds, Olivia induces Boyer to kneel before the priest so as to receive his blessings. Then Boyer realizes how good Olivia was, and decides to reform and stand by her. When Paulette realized that Boyer was to leave her, she explains their relationship to Olivia. Just then the inspector arrives. Olivia protects Boyer, but after the interrogating is over, she leaves him and returns to the States. On the way she has an accident and is injured seriously. At the hospital the doctors despair of saving her life because she did not want to live. When Boyer hears about the accident he takes the car of a friend and, driving past the immigration guards, succeeds in eluding them and in eventually reaching the Los Angeles hospital where Paulette had been taken. By talking to her and telling her that they would be together always, he succeeds in bringing her back to consciousness. The police arrive to arrest him but he again eludes his pursuers and reaches the Paramount Studio to tell the story to his friend from whom he obtains \$500, which he intended to return to his wife, for an equal amount she had given him after their marriage; he just wanted to atone. Through the efforts of Olivia, who had regained her health, Boyer is admitted to the United States, and to her arms.

Ketti Frings wrote the story, and Charles Boyer and Billy Wilder the screen play. Mitchell Leisen directed it, and Arthur Hornblow, Jr., produced it.

Hardly for children—good for adults.

"Three Sons O' Guns" with Wayne Morris, Tom Brown and Irene Rich
(First National, Aug. 2; time, 64 min.)

Poor! It is one of those comedies in which everyone talks so much that one finds oneself exhausted instead of entertained. Moreover, the three sons of Irene Rich behave in so ridiculous and even objectionable a manner that their actions tend to annoy one. The only pleasant characters are those portrayed by Irene Rich, as the overworked mother, and by Moroni Olsen, her kindly suitor:—

Widowed when her three sons were quite young, Miss Rich works hard and manages to get along with the little that her husband had left her. The boys (Wayne Morris, Tom Brown, and William Orr) grow up to be irresponsible and of no help to their mother. Morris wants to be a trumpet player, Orr an actor, and Brown, a fight promoter; but none of them thought of working so as to earn a living. Marjorie Rambeau, an aunt who had been living with them since their father had died, upbraids the boys for their selfishness. Miss Rich is thrilled when she receives a marriage proposal from wealthy Olsen, whom she had known for a long time; she refuses to give him an answer until she could consult with her sons. But the boys, eager to have an excuse to be exempted from army duty, lead her to believe that they would be heartbroken should she marry; she is so touched by their apparent devotion that she turns Olsen down. In the meantime, Orr tries to marry the daughter of their next-door neighbor, so as to be certain to be exempted; but she wants him to wait, and so he rushes off and marries some one else, not knowing that her divorce decree was not yet final. The army catches up with all three boys, and they are all taken for service. This gives Miss Rich her opportunity to marry Olsen. The army makes men of the three brothers, who now take a serious outlook on life.

Fred Niblo, Jr., wrote the screen play, Ben Stoloff directed it, and William Jacobs produced it. In the cast are Barbara Pepper, Fritz Feld and Susan Peters.

Morally suitable for all.

"New Wine" with Ilona Massey and Alan Curtis

(United Artists, Aug. 8; time, 82 min.)

Here is entertainment that will be enjoyed heartily by cultured audiences and music lovers; it is a story of the struggles of Franz Shubert, the famous composer, and excerpts from many of his compositions are played throughout. It may not prove popular with the masses, for the tempo is slow and the romance ends on an unhappy note. Yet the story is a tender one and has deep human appeal. Moreover the production values are good and the performances are charming. The story is told in an interesting manner; starting out in modern times, at a concert in Carnegie Hall, the story of Shubert's life is pictured at different stages, according to the composition played by the orchestra. Two plots are unfolded concurrently with success.

The modern story deals with a young couple attending the concert. The girl was unhappy because she had discovered that her boy friend was untrue, and the boy was unhappy because he had been jilted by a young lady. The music brings the strangers together and they leave good friends.

The story dealing with Shubert tells of his inability to teach mathematics when his heart was with his music. Fleeing Vienna in order to avoid being conscripted into the mercenary army, Shubert escapes into Hungary. There he arrives at a large ranch belonging to a Countess (Binnie Barnes) and managed by Anna, a beautiful young woman (Ilona Massey). Anna, attracted by the gentle Shubert and thrilled by his music, which she had heard him play on an old piano in the attic, tries her best to help him. But her efforts fail, for Shubert insults a Duke and the Countess, and both he and Anna are ordered off the premises. They go to Vienna, where Shubert returns to his old lodgings with Poldi (Billy Gilbert), to whom he was already indebted. Anna tries to interest publishers in Shubert's music, but without success. She takes the beginning of a symphony composed by Shubert to Beethoven, and pleads with him to read it. Beethoven, after reading the score, declares Shubert to be a genius; he instructs Anna to bring him the complete score. But Shubert, eager to marry Anna, goes back to his teaching post and neglects his symphony. And Beethoven dies suddenly. Realizing that she would be in Shubert's way, Anna goes back to the Countess. Although heartbroken, Shubert continues with his music.

Howard Estabrook and Nicholas Jory wrote the screen play, Reinhold Schunzel directed it, and William Sekely produced it. In the cast are Albert Basserman, Sterling Holloway, Richard Carle, John Qualen, and others.

Suitable for all.

"Nothing But the Truth" with Bob Hope, Paulette Goddard and Edward Arnold

(Paramount 1941-42 release; time, 90 min.)

A fine farce, a great deal of it of the bedroom variety. The situations that provoke laughter are spread all the way through. Most of the laughter is caused by Bob Hope's efforts to keep on telling the truth about everything for twenty-four hours, because he had bet \$10,000 that he could go through telling the truth and nothing but the truth during that period of time. Many hilarious situations result because of it. He had to tell a middle-aged woman who loved to pose as young that she could not look thirty if she wore a paper bag; had to tell prospective buyers of some stock his associate was trying to unload that it "stunk," and other such damaging truths. A great deal of laughter is provoked by Bob Hope in the situations in the houseboat where he, deprived of his clothes, which had been taken away by his two betting associates, is compelled to tiptoe into the bedroom of a woman to take away her dressing gown, which he dons, to enable him to visit Paulette Goddard, who had telephoned him. The bedroom situations have been handled so well that there is no vulgarity anywhere. There are, of course, some double-meaning wisecracks, but they are subtle. The photography and settings are a treat to the eye:—

The story begins to unfold when Bob Hope, who had just gone broke as a broker, is taken into the firm of Edward Arnold and Leif Erickson. Arnold hoped that Bob would be able to dispose of his worthless stock in a quick-silver mine, in Mexico. Paulette Goddard, niece of Edward Arnold, comes to the office and Arnold and Erickson, thinking that she was after them for a large donation for a charity purpose, switch her over to Bob to get rid of her. Bob is courteous and considerate to her, and then is told by her that she had \$10,000, which she wanted invested to be doubled up quickly. Bob accepts the money. In a discussion with Arnold, Bob insists that the best policy in selling stock would be to tell the truth at all times. Arnold insists that no man can tell the truth all the time and be able to survive. Bob bets him \$10,000 that he could, and Arnold and Erickson accept the wager. Then the fun begins. Bob wins the bet, but not until after he had upset everything and had come near to breaking friendships as well as marriages. He wins also Paulette Goddard.

The plot has been taken from the play by James Montgomery, which was, in turn, taken from the Frederick S. Isham novel. Don Hartman and Ken Englund wrote the screen play. Arthur Hornblow, Jr., produced it, and Elliot Nugent directed it. Glenn Anders, Helen Vinson, and Grant Mitchell are in the supporting cast.

Being a bedroom farce, you have to use your judgment about showing it to children under 14, and booking it on a Sunday.

"Down in San Diego" with Leo Gorcey, Dan Dailey, Jr., Bonita Granville and Ray McDonald

(MGM 1941-42 release; running time, 70 min.)

There isn't much to this story—it is rather artificial, constructed by the author arbitrarily, but the action is fast enough to make the picture suitable for a double bill. The heroics, performed by the sympathetic characters, should cause youngsters to cheer:—

All the fuss is caused by young Leo Gorcey, Ray McDonald, Dorothy Morris and a few other friends who, having suspected that there was something wrong somewhere in the actions of Dan Dailey, Jr., brother of Bonita Granville, a chum of theirs, decides to investigate so as to save Dan from trouble. Dan had been keeping the slot machines, belonging to some gangsters, in repair and when he expressed a desire to leave them by joining the U. S. Marines, they and some German spy agents with whom they were in league frame him by making him believe that he had murdered a man, thus compelling him to agree to take orders from the Germans, delivering to them naval information. By moving to San Diego and obtaining jobs, the youngsters are able to follow their "hunches," which eventually lead them to the spy agents. Dan is told that his secret is known and, since he was not at heart unfaithful to his country, he goes to Henry O'Neil, Commander of the Marines, and tells him all about the Germans and the part he had played. O'Neil instructs him to keep on cooperating with them so as to give the military authorities a chance to capture them. The spies, however, being well informed,

hold Dan a prisoner when he calls on them. But they had figured without the youngsters; these, by inciting the police into chasing them, lead them to the lair of the spies, whom they arrest. In the fray, Dan is shot by the Germans and killed. The government acclaims the youngsters for the part they had played in the capture of the spies.

The story is by Franz G. Spencer; the screen play, by Harry Clork and the author himself. Frederick Stephani produced it, and Robert B. Sinclair directed it.

Morally there is nothing objectionable in it.

"Sunset in Wyoming" with Gene Autry

(Republic, July 15; 65 min.)

An exhibitor has to depend on Gene Autry to draw his followers to his box office, for the story is rather weak. Mr. Autry again takes the part of the popular fellow who stands by the weak. Only this time he does not allow to be rushed into precipitate action, preferring to work things out legally and logically. There is a mildly interesting romance:—

A lumber company, by cutting down the trees indiscriminately, causes floods that destroy the land of the farmers. Gathering the farmers, Monte Blue decides to take the law into his hands, but Gene persuades him and his followers to give him a chance to bring relief peaceably. Taking Smiley Burnette, his man, along, he goes to the city and forces his way into the home of George Cleveland, president of the lumber company. To his surprise he finds Cleveland, not only willing to correct the wrong, but also eager. He must, however, go slow about the matter lest his granddaughter marry Robert Kent, whom he had appointed manager of the company, and whom he despised. They resort to all kinds of methods to induce the state to declare the mountain near their town a state park but are unsuccessful. They gain their point only after a heavy rain had endangered the lives of many, including that of the Governor and his wife.

The story is by Joe Blair; the screen play, by Ivan Goff and Anne Morrison Chapin. Harry Grey produced it and William Morgan directed it. Maris Nixon, Sarah Edwards and others are in the supporting cast.

Good for the entire family.

"Hold that Ghost" with Abbott and Costello

(Universal, August 8; running time, 86 min.)

This latest Abbott and Costello comedy should provoke laughter of even greater intensity than that provoked by either of these stars' two previous pictures, "Buck Private" and "In the Navy," by reason of the fact that, not only are the stars known far better now than they were when they appeared on the screen for the first time, but the picture has a greater number of laugh-provoking situations. The action is so fast, and the comedy sequences occur so often, that the audiences should be kept laughing constantly. Most of the comedy situations occur in the old haunted house, which the two stars had inherited from a gangster under the terms of a strange will. The gags of sliding panels, of moving furniture as if by magic, of protruding fingers ready to wrap themselves around the neck of a victim, are used effectively, in spite of their age. In addition, there appear in the picture the Andrew sisters, of great vaudeville fame, doing a few numbers:—

The story deals with Abbott and Costello, two waiters, who get mixed up unwittingly with gangsters, as a result of which mixing up they inherit an old house, used by the gangsters as a lair. They take possession of the house. Because no one knew where the head gangster had hidden his wealth, after his death (killed by the police while he was running away from them) his henchmen haunt the house with the hope that they would some day discover the hidden wealth. The gangsters attempt to frighten away Abbott and Costello and their friends, but, despite their fright, they stick it out, until eventually they find a quantity of greenbacks stuffed into a moose's head. Their joy, however, turns into a disappointment, for the money was counterfeit. But in the end, they are rewarded by the success they had made of the old house, which they had turned into a health resort.

The story is by Robert Lees and Fred Rinaldo; the screen play, by the two authors and John Grant. Arthur Lubin directed it, and Burt Kelly and Glenn Tryon produced it. Richard Carlson, Joan Davis, Mischa Auer, Ted Lewis and others are in the cast.

Good for the entire family.

"Buy Me That Town" with Lloyd Nolan, Constance Moore, Albert Dekker, Sheldon Leonard, Ed Brophy and Warren Hymer

(Paramount 1941-42 release; 70 min.)

Just a fair program picture, suitable for a double bill. The story is artificial, in that what happens in it can hardly happen in real life, and since there is hardly any human interest in it its artificiality stands out. There is a comedy situation here and there, and a formula romance:—

Lloyd Nolan, member of Sheldon Leonard's gang, tells Sheldon, who had been drafted, that he could not beat the draft and might just as well do the best he could under the situation. But Sheldon vows to return after a year and again take up the leadership. Nolan, however, knew that the old rackets were washed up and, taking along Albert Dekker, one of his henchmen, drives to the country, intending to find a place where he could settle. At Middle Village, a small town, he is arrested for speeding and is given a stiff fine. When he complains, Richard Carle, judge of the town, informs him that he is compelled to put on stiff fines—the town was so bankrupt that it was for sale. Thereupon Nolan decides to buy the town, particularly since he would be near Constance Moore, the Judge's niece. He then proceeds to help bring back prosperity. He sends for some of his loyal henchmen to help him run the town. Just as things had begun to go well, Sheldon appears and demands of Nolan that the town be run in accordance with his own ideas. But Nolan refuses to agree. Sheldon induces Dekker to sell him his half of the town, and then proceeds to set fire to the idle factory, which Nolan intended to reopen. Just then Dekker relents and, rushing to the factory, tries to prevent Sheldon from carrying out his purpose. Each shoots at the other. Sheldon is entangled in a machine and was liberated by Nolan, who had arrived to the scene, by Brophy and by Dekker only after he agreed to deed back to Dekker the one-half of the town he had bought from him. Constance Moore eventually realizes that Nolan was the right sort of fellow.

The story is by Harry A. Gourfain, Murray Boltinoff and Martin Rackin; the screen play by Gordon Kahn. Sol C. Siegel directed it, and Eugene Zukor produced it.

Being a semi-gangster picture, you will have to be guided by your local situation whether you should book it or not.

"Henry Aldrich for President"

(Paramount 1941-42 release; 70 min.)

Watching the actors of this picture do their stuff is just like watching a group of children playing marbles; and those who will see this picture will get no more fun out of it. The players consist mostly of young men and young girls of college age, and the action unfolds chiefly on college grounds. The action is not of much interest, except in the closing scenes, where young Jimmy Lydon flies a plane, even though he had never done a solo flight. The producer then put in the action every hokum stunt that has been put into melodramatic action of this kind. That part of the action is considerably thrilling. There is a young romance interwoven in the plot.

Jimmy Lydon is tricked into putting in his candidacy for president of the student body at a college. Almost every student thought he would have much fun by seeing Jimmy humiliated; to every one of them the election of Kenneth Howell was a cinch, because Kenneth had much money and was buying every student ice cream sodas. But Mary Anderson, loving Jimmy, withdraws her own candidacy to help elect Jimmy. She is jealous when Jimmy pays attention to June Preisser. By the manipulations of Charlie Smith, Jimmy's chum, who acted as his election manager, Jimmy is elected. But the following day the principal sends for him and shows him counterfeit ballots. Thinking that it was the work of Charlie, Jimmy refuses to explain and he is expelled from college. Mary and Charlie, however, had learned that the counterfeit ballots had been the work of Howell. But how could they prove it? They call on every printer in town and learn that the printer of those ballots was with a fair in a town two hundred miles away, and the fair was to close that night. Jimmy goes to the gas station of a friend of his, who had been teaching him how to fly. He persuades his friend to fly him to the fair grounds. This his friend does. They locate the printer and promise him a substantial reward if he would go along to identify Howell. Just as they were ready to board Jimmy's plane the inspector comes along and threatens the flyer with a loss of his license perpetually if he should be caught flying before

his disciplinary period had expired. In desperation, Jimmy takes the plane up, and reaches town. In landing, however, he smashes the plane. But he has the printer with him, to testify to his innocence.

The original screen play is by Val Burton. Sol C. Siegel produced it, and Hugh Bennett directed it.

Nothing objectionable in it morally.

"Cracked Nuts" with Stuart Erwin, Una Merkel and Mischa Auer

(Universal, Aug. 1; time, 60 min.)

Mediocre program fare. Not only are the plot developments obvious, but the story is so completely silly that it is doubtful if even the ardent picture-goer will have patience to sit through to the end. The pity of it is that good performers, who know how to handle comedy material, are wasted, for even they are unable to overcome the triteness of the plot:—

Stuart Erwin, small-town winner of a slogan prize of \$5,000, arrives in New York to find his sweetheart (Una Merkel), who had left their small town to seek employment in the city. He wanted to marry her and take her back home. He finds her working as secretary to William Frawley, an impoverished patent attorney. Frawley, penniless himself, is eager to obtain backing to manufacture a robot designed by Mischa Auer. Frawley does not know that Auer had a man hidden inside who worked the robot; he was under the impression that it was a mechanical marvel. Before Erwin knows what it is all about, he invests his \$5,000 in a company that would manufacture more robots. Frawley's ex-wife (Astrid Allwyn), to whom he owed back alimony, finds out about the \$5,000 and attaches it; Auer and Frawley are disconsolate. And so is Erwin when he finds out that Auer was a fake. He enlists the aid of two of his small-town friends; they pose as millionaires who were willing to finance the new robot company, but on one condition, that there be no other stockholders. And so Frawley induces Miss Allwyn to return the \$5,000 to Erwin, in return for a fifty per cent share of the new company. Erwin gets back his money, and marries Miss Merkel. And the cheaters learn that they were fooled.

Erna Lazarus and W. Scott Darling wrote the screen play, Edward Cline directed it, and Joseph G. Sanford produced it. In the cast are Shemp Howard, Manton Moreland, and others.

Morally suitable for all.

"Bullets For O'Hara" with Joan Perry, Roger Pryor and Anthony Quinn

(Warner Bros., July 19; time, 51 min.)

Minor program entertainment. It is a routine crook melodrama, with only a fair degree of excitement. The one thing in its favor is that it is short, and so it can be used on the lower half of a double feature program at those theatres where patrons go in for pictures of this type. There is a mild romance:—

Joan Perry, who had been under the impression that her husband (Anthony Quinn) came from wealthy society folk, is shocked to learn that he was a crook. She is humiliated when he robs the young society couple (Richard Ainley and Maris Wrixon) with whom they had been vacationing at Florida. He forces her to accompany him back to Chicago. But police detective Roger Pryor trails them and by means of an aeroplane overtakes the train. Quinn escapes, leaving Miss Perry with the warning that he would kill any man who might come between them. Miss Perry is arrested and tried as an accomplice, but her friends testify as to her innocence and she is freed. She later divorces Quinn. As a means of bringing Quinn out into the open, Pryor suggests that Miss Perry marry him. The trick works; although the hotel was surrounded, Quinn manages to get in; he knock Pryor unconscious and then takes Miss Perry away with him. They hide out at a waterfront hotel; Quinn was negotiating for a boat to take them away. Miss Perry cuts the telephone wires, and then attaches to the end of the wire a note asking for help. When the telephone repair men arrive, they find the note and relay the message to Pryor. He arrives with the police. After a gun fight, Quinn and his accomplices are killed. By this time Pryor and Miss Perry are in love with each other and decide to stay married.

P. J. Wolfson wrote the story, and Raymond Schrock, the screen play; William K. Howard directed it. Dick Purcell, Hobart Bosworth and others are in the cast.

"The Bride Came C.O.D." with James Cagney and Bette Davis

(Warner Bros., July 12; 91 min.)

Evidently the author wrote the story of this picture immediately after getting up from bed in the morning, when he was yet in a semi-yawning condition. While in that condition he remembered that the night before he had an idea for a story, and, pronto!—he sent for his secretary and dictated it. But one should blame, not the author for writing it, but Warner Bros. for accepting it, and then for making a picture out of it. Mr. Cagney has not been given a worse story in his entire career. Oh, yes! laughter is provoked, whenever Bette Davis falls on a cactus plant and wounds her rear end with the spines, but the director of any cheap western could have provoked laughter by the same means, and you wouldn't have to pay more than ten dollars for that picture. It would not, of course, have James Cagney and Bette Davis in it, but when you get a picture with these two stars you expect to get a picture that is based on a story commensurate with their drawing powers. Besides, who among Cagney's followers enjoys seeing Cagney punched in the jaw and not almost killing the fellow who would hit him? The story is too artificial to be believed.

All the fuss in the picture is caused by the fact that James Cagney, an aviator who owned a plane that was to be taken away from him because he had failed to make the payments due on it, overhears a telephone conversation between Bette Davis, at a Los Angeles airport, and Eugene Pallette, Bette's millionaire father in Chicago, in which Pallette was trying to dissuade his daughter from marrying Jack Carson, an orchestra leader. Bette cuts him off, and Cagney tells the operator that he was talking to Chicago and was cut off. When connection is reestablished, Cagney makes a deal with the father whereby he was to deliver Bette at the Yuma airport for ten dollars a pound of Bette's weight. Cagney succeeds in putting Bette in his plane without Carson and, while flying, Bette causes the plane to ground; they land at Bonanza, a California ghost town.

From that point on, the story deals with how the "kidnapper" was sought, and how in the end Carson loses and Cagney wins Bette.

Kenneth Earle and M. M. Musselman wrote the story, and Julius J. and Philip J. Epstein, the screen play. William Keigley directed it.

Morally there is nothing objectionable in it.

"New York Town" with Fred MacMurray and Mary Martin

(Paramount, 1941-42 release; time, 75 min.)

A light but pleasing comedy, with considerable human interest. The story holds the interest fairly tense. Mr. MacMurray wins one's sympathy by his chivalry toward the heroine. Miss Martin sings very little. The settings in many parts are beautiful. Thus the picture is made to suit all kinds of audiences; and since the leads are popular and some of the subordinate players known well, the picture should prove successful at the box office:—

Mary Martin, of Vermont, comes to New York. Fred MacMurray, a photographer plying his trade in the streets of New York, comes upon her and, seeing that she wore a stocking with a run, realizes that she was broke and, after many efforts, succeeds in making her understand that he had no designs on her and thus induces her to accept his hospitality at his studio, shared by Akim Tamiroff, a Russian ex-professor, a refugee. She is made the salesman of the big enlargements, which Tamiroff has been making for rich persons, whose names they had been taking out of the telephone directory. Unable to sell any enlargements, Mary is despondent. MacMurray suggests that the best way out would be for her to marry a wealthy man. He picks out a Paul Bryson. She rebels at the thought, but she is eventually persuaded to take old man Bryson's picture and call on him at his home. But instead of the elderly Bryson, Mary meets Junior (Robert Preston), and he is so nice to her that they strike a pleasant acquaintance. But MacMurray soon realizes that he was in love with Mary and begins to sulk and to resent Mary's going with Preston. But everything is straightened out in the end: through the good offices of Preston, who had listened to the pleas of Mary, Tamiroff obtains an appointment at a University as a professor and thus he does not have to leave the United States, and Mary and MacMurray come to confess their love for each other.

The story is by Jo Swerling; the scenario, by Mr. Swerling and S. Lewis Meltzer. Charles Vidor directed it and Anthony Veiler produced it. Some other players in the cast are Lynn Overman, Eric Blore and Fuzzy Knight.

Good for the entire family.

"Ringside Maisie" with Ann Sothern

(MGM, August 1; 96 min.)

Of just about the same quality as the other pictures of this series. There is some human interest, and the action keeps pretty fast. The only difference is the boxing match, which is conducted expertly. Robert Sterling, who has the makings of a popular young star, fights with skill. There are some emotional scenes. Miss Sothern again takes the part of the good girl who struggles to make an existence:—

When Ann loses her job as a taxi dancer because she could not tolerate "pawing" she is sent by her manager to a tryout as the partner of Jack LaRue, dancer in a resort hotel in the Adirondacks. Not having enough money to pay her fare, the train conductor puts her out and she is compelled to walk. On the road she meets Robert Sterling, a fighter, training under the management of George Murphy, and Sterling suggests that she wait for his truck, which was following, to take her to her destination. At the hotel, LaRue makes improper advances to her and she quits the place in disgust. Murphy cautions Ann not to have any designs on Robert, whom he was training to become a great fighter. The following day, Robert takes Ann to his mother (Margaret Moffat), a chair invalid, living in the city, but he cautions her not to tell his mother that he was training for the ring. When his mother learns that Ann is unemployed, she persuades her to stay with her. Robert eventually enters the ring and wins the first two fights. But he dislikes fighting and when he eventually gathers courage to tell Murphy that he would quit, Murphy becomes so infuriated that he threatens to prosecute him to make him live up to his contract. In the third fight, Robert is knocked unconscious. At the hospital, the doctor discovers that Robert had gone blind. Murphy, conscience-stricken, uses his savings to employ the best brain specialist to perform a brain operation that restores his eyesight. By this time, Ann and Murphy are in love with each other.

J. Walter Reuben produced it, and Edwin L. Marin directed it from a story by Mary C. McCall.

Because of the improper advances to Ann by Jack LaRue, it is questionable whether small-town theatres can show it on a Sunday.

"Bad Men of Missouri" with Dennis Morgan, Jane Wyman, Wayne Morris and Arthur Kennedy

(First National, July 26; time, 74 min.)

A good outdoor action melodrama. The western fans should certainly enjoy it, for it has fast action, plentiful gun-play, good horseback riding, and a few thrills; the latter are caused by the encounters between the hero and his brothers, and the villain and his henchmen. Although the story is routine, it holds one's attention because of the fast-moving action. The acts of the hero and his brothers are not particularly edifying for youngsters, since they resort to robbing banks and to holding up individuals; but the bad effect is overcome to some degree by the fact that they did not keep the money for themselves but turned it over to their poverty-stricken neighbors. There is a romance:—

When Dennis Morgan and his brothers (Wayne Morris and Arthur Kennedy) return from the Civil War to their home in Missouri, they find that the town was run by a crook (Victor Jory), who, through some legal technicality, was robbing the farmers of their land. The brothers, grief-stricken when their father is killed by one of Jory's henchmen, decide to take the law into their own hands. By stealing money belonging to Jory himself, they are able to provide the farmers with enough cash to meet their payments and thus save their farms. Jory is determined to get the brothers. A chance meeting with Jesse James, the famous outlaw, results in the brothers' joining forces with him. They rob banks and others, but they keep no money for themselves; they send it all to the poor. Morris is injured during one of the holdups. Since James insisted that they should move on and Morgan refused to leave Morris, they part, each going his own way. Jory thinks of a way of trapping the brothers; knowing that they would risk their lives for Jane Wyman, Kennedy's sweetheart, he imprisons her. His plan works; Kennedy offers himself in return for Miss Wyman's freedom. He is imprisoned; and Jory sets a trap to have all three brothers killed by his men. But the brothers are too wise for him, and turn the tables on him by sending him and his henchman into the trap that results in their death. The brothers, all wounded, give themselves up; but, since they had done a great deal of good, they are pardoned. They look forward to a new life.

Robert E. Kent wrote the story, and Charles Grayson, the screen play; Ray Enright directed it. In the cast are Spencer Charters, Howard da Silva, Alan Baxter and Walter Catlett.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXIII

SATURDAY, AUGUST 9, 1941

No. 32

An Exhibitor's Viewpoint on the Pictures Tradeshow

EARLY MONDAY MORNING I received from an exhibitor, whose opinions I value most highly, his last week's copy of HARRISON'S REPORTS with highly interesting comments noted on its margins, and I thought of passing these comments on to you, because I am sure that you will profit highly from them.

The following are his comments on the pictures, most of which come under the Consent-Decree selling:

"'HOLD BACK THE DAWN' (Paramount) 35% and, Pete! this will do very big; it's the way the girls like to see Boyer." (EDITOR'S NOTE: I agree with this exhibitor that Boyer is a very popular star, and for this reason the picture should do well at the box office. But that does not change the fact that Boyer's part is despicable. A better characterization of him could have been made to the advantage, not only of the box office, but also of the star's popularity.)

"'BUY ME THAT TOWN': You say 'suitable,' and Paramount wants 30%. Which one of you is wrong? I think price is correct." (EDITOR'S NOTE: I still say that the picture is of program grade, regardless of the percentage charged for it.)

"'HENRY ALDRICH FOR PRESIDENT': You say, 'Watching the actors of this picture do their stuff is just like watching a group of children playing marbles; and those who will see it will get no more fun out of it,' and yet Paramount wants 25% and says that it is better than the previous one with Jackie Cooper." (EDITOR'S NOTE: The following was said of "The Aldrich Family in Life With Henry": "As in 'What a Life,' the first picture of the Aldrich Family series, this, too, is entertaining program fare." But every exhibitor knows that Jackie Cooper is a star whereas Jimmy Lydon is practically unknown. For this reason, "Henry Aldrich for President" should not command as big a price as the previous Aldrich Family picture.)

"'NOTHING BUT THE TRUTH' (Paramount), with Bob Hope. It will probably do well at the box office, but 40% with preferred dates!" (EDITOR'S NOTE: This picture might be worth 40% if played in big down-town theatres and other theatres catering to high-class patronage, but I doubt if it is worth that much to theatres that cater to melodrama-loving crowds.)

"'NEW YORK TOWN' (Paramount), with Fred MacMurray—35%. When you say 'light [but pleasing comedy],' do you mean at the box office?" (EDITOR'S NOTE: The box-office performance of this picture will depend mostly on MacMurray.)

"'DOWN IN SAN DIEGO': Have you ever seen a worse MGM picture? Didn't they know about the Consent Decree? It positively stinks!" (EDITOR'S NOTE: The opening sentence in the review of this picture was: "There isn't much to this story.")

"'CHARLIE'S AUNT' (20th Century-Fox)." In the review, I said: "... a fair entertainment but, because of Jack Benny, it might not fare badly at the box office." My exhibitor friend commented as follows: "I say that this will do only fair business, even with Jack Benny. They knew it was to be sold under the Consent Decree."

"'DRESSED TO KILL' (20th Century-Fox): Why should the independent exhibitors have to pay 25% for this c—p?" (EDITOR'S NOTE: The review said that it is suitable for a double bill. As a further comment, I may say that the production values are poor. You would think that Nolan would be dressed immaculately, but the coat he tries on fits so badly that the title seems ridiculous.)

"'PRIVATE NURSE' (20th Century-Fox)": The review said that it is no more than a program picture. This exhibitor says: "You, as an exhibitor, could not sell this one either."

"'WILD GEESE CALLING': Not much!" The review is in full agreement with this exhibitor.

"'SUNSET IN WYOMING' (Republic), with Gene Autry. This fellow has been slipping lately." (EDITOR'S NOTE: Of course, he has been slipping; the stories Republic has been giving him could not have other results—they are the formula type.)

"'CRACKED NUTS' (Universal)." The review said: "Mediocre program fair." This exhibitor says, "It stinks!" But why should my friend "kick" about this picture? It has been sold, not under the Consent Decree, but in a block of fifty.

"'BULLETS FOR O'HARA' (Warner Bros.):" (EDITOR'S NOTE: The exhibitor put a circle around the running time of this picture, which is 51 minutes.)

This exhibitor commented further as follows:

"Dear Pete: Some pertinent comments! You are entitled to your opinion, as is any one. But what would you say if I can prove to you that you have lost subscriptions because you favor five-picture sales? Don't you see that it does not help the exhibitor to book at the prices they are asking now? It is a seller's market. The seashores can't get pictures and are up against it worse than ever.

"The producers knew they were to sell five pictures at a time. Why didn't they improve? The answer is, they try but can't.

"Fox is asking 40% for 'Charlie's Aunt,' which is not doing any business. O.K., so they will settle for 35%, but it is not worth more than 30%." (EDITOR'S NOTE: Early reports indicate that the picture is doing big business.)

"'New York Town' at 35%—worth 30%.

"'Sun Valley' at 40%—O.K., may be.

"'Dressed to Kill' at 25%—should be flat.

"Have you seen RKO's prices? Gloria Swanson at 35% a Lee Marcus production, and they did not renew his contract. Jack Hively, the director, who cannot boast of having set the world afire with the pictures he has so far directed, is put in the 35% class.

"If you were an exhibitor, and needed product, what would you do? Close up? Let me tell you right now—there will be plenty of theatres that will close up. And I'll bet on it!"

I agree with almost everything this exhibitor says, particularly about the pictures, on which we seem to be in agreement 100%. But I am in complete disagreement with a few of his remarks. For instance, he says that I am fighting for the system that compels the distributor to sell his pictures in groups of five. I am doing no such thing. What I am fighting for is the elimination of blind selling. If the distributors would furnish synopses of the stories and casts, then I am for a system that would enable the distributor to offer to the exhibitor fifty pictures at a time, or one hundred, if he could furnish them. But as long as they will not do that, I consider the system established by the Consent Decree preferable to the mass production system, sold blindly.

Just in which respect would the exhibitor be better off if the pictures that have been tradeshow were to be sold in groups of fifty-five? He would have to buy them at the same price, and, if after playing them he found out that he lost money with them, he would go hat in hand to the distributor and beg for an adjustment; and when the following season came and he objected strenuously to the exorbitant demands of the salesman, he would be told: "Didn't I treat you right last year? Didn't I give you an adjustment?" And he would have no argument to counteract the salesman's demands. Thus he would continue to be the slave of the distributor—always under an obligation to him.

(Continued on last page)

**"Whistling in the Dark" with Red Skelton,
Conrad Veidt and Ann Rutherford**

(MGM, August 8; time, 77 min.)

This comedy-melodrama was made by MGM once before, in 1933. As was the case with the first picture, it is good entertainment. Although more emphasis has been placed on the comedy in this version, it in no way detracts from the excitement of the action. The story itself is pretty far-fetched; but that can be overlooked since it provides plentiful excitement and comedy. It is the type of picture that should go over particularly well in crowded theatres. Red Skelton is given an opportunity to display his talents as a comedian and does so well that there is no doubt that he will soon have a large following:—

Conrad Veidt, head of a gang conducting a fake cult by means of which they lured wealthy women to their premises, is enraged when he learns that a certain man stood in the way of his inheriting one million dollars left by one of his followers. Since he did not want to commit an open murder, and knew of no other way of getting rid of the man, Veidt decides to follow the advice of his men—to kidnap Skelton, who conducted a radio program on crime stories which he concocted himself, and to force Skelton to think up a plot by means of which they could kill the man without leaving any clues. At first Skelton refuses; but when Veidt has his men kidnap also Ann Rutherford, his sweetheart, and Virginia Grey, his sponsor's daughter, he is compelled to give in. The plan he works out is for one of Veidt's henchmen to follow the intended victim on a plane and to put poison in the mouth wash he was to use. Left in the hideout with just one of the henchmen, Skelton, Miss Rutherford, and Miss Grey hit upon an idea. Since Veidt had torn the telephone box out, they connect the telephone wires to a radio and in that way are able to contact the telephone operator. By leading the guard to believe that they were pretending to give a broadcast, they get their message over and the man is saved; the police then arrive in time to rescue them and to round up the gang.

The plot was adapted from the play by Laurence Gross and Edward C. Carpenter; Robert Mac-Gunigle, Harry Clork, and Albert Mannheimer wrote the screen play; S. Sylvan Simon directed it, and George Haight produced it. In the cast are Rags Ragland, Henry O'Neill, Eve Arden, Paul Stanton, and others.

Morally suitable for all.

**"Kisses for Breakfast" with Dennis Morgan,
Jane Wyatt and Shirley Ross**

(Warner Bros., July 5; time, 81 min.)

A fair romantic comedy. Here and there the action provokes laughter; but for the most part the proceedings are silly and there is too much dialogue. The production is, however, lavish, and the performances engaging. And since it has romance and some comedy, it may appeal to a young crowd that enjoys light entertainment:—

Immediately after his marriage to Shirley Ross, Dennis Morgan receives a visit from a former girl friend who insists on having a talk with him. He goes to her car and they drive off. A man who had been hiding in the car makes his presence known; both he and the girl demand money from Morgan. In a fight with the man, Morgan is hit over the

head. When he regains consciousness, he does not remember anything, not even his name. He wanders away. The police find his hat at the shore; everyone takes it for granted that he had drowned. Miss Ross holds funeral services; she is consoled by her former suitor (Jerome Cowan). In the meantime, Morgan, having found in his pocket the name and address of a girl (Jane Wyatt), goes to see her in the hope she might know who he was. Miss Wyatt was Miss Ross' cousin, but, not having met Morgan, she has no idea who he is. Morgan stays on at her plantation, they fall in love, and marry. When Miss Wyatt receives an invitation to Miss Ross' marriage to Cowan, she and Morgan decide to go. Everyone is naturally amazed when they see him, and they act peculiarly; Morgan and Miss Wyatt think they are all crazy. Miss Ross' uncle, a doctor, hypnotizes Morgan and brings back his memory. Everything is explained to him. But, since both women wanted him, he is in a predicament. He finds it is Miss Wyatt whom he loved. And so, by pretending that he had lost his memory again, he settles everything, for Miss Ross had become disgusted and planned to divorce him.

Kenneth Gamet wrote the screen play, Lewis Seiler directed it, and Harlan Thompson produced it. In the cast are Lucia Carroll, Lee Patrick, Una O'Connor, Barnet Parker, and others.

"They Meet Again" with Jean Hersholt

(RKO, July 11; time, 67 min.)

This is one of the weaker entries in the "Dr. Christian" series. For one thing, aside from Jean Hersholt none of the other players have any drawing power at the box-office. For another, the story is lightweight, the direction is somewhat stilted, and the action is slow-moving. About the only bright spot in the picture is young Anne Bennett, who sings operatic as well as light music very well. The story follows the customary pattern, that of "Dr. Christian" doing everything in his power to help some one else. It is best suited for the family trade in small towns and neighborhood theatres:—

The birthday party given by Hersholt for young motherless Anne is spoiled when Hersholt learns that Anne's father (Barton Yarborough) had been arrested on a charge of stealing \$3,000 from the bank where he worked. Despite Yarborough's pleas of innocence and Hersholt's efforts to help him, he is tried, convicted, and sentenced to prison. He leads Anne to believe that he was going away on a business trip. But when she learns the truth from her school friends she is heartbroken and becomes desperately ill. Hersholt and his nurse's fiancé (Robert Baldwin) decide to get at the bottom of the matter. Their investigations lead them to the belief that the real culprit was the bank president's own son (Frank Melton), who had become involved with a golddigger. They get the information they need and finally a signed confession from Melton. Yarborough, who had been given a temporary parole to be at his child's bedside and later at a song contest in which she was competing, receives the happy news that he was a free man.

Peter Milne wrote the story, and he and Maurice Leo, the screen play; Erle C. Kenton directed it, and it is a Stephens-Lang production. In the cast are Dorothy Lovett, Maude Eburne, Neil Hamilton, and others.

"Here Comes Mr. Jordan" with Robert Montgomery, Claude Rains and Evelyn Keyes

(Columbia, August 21; time, 94 min.)

Here is a picture that is praiseworthy from many angles; for one thing, the theme is novel and the plot developments ingenious; for another, the production values are good, and the acting and direction are of a high standard. Moreover, it combines high comedy with drama and romance. Yet for all its good points, it may be limited in its appeal to class audiences, for the plot may be beyond the understanding of the average picture-goer. At any event, regardless of the intelligence of the audience, it is necessary for one to see the picture from the very beginning; should one enter the theatre fifteen minutes after it had started, one may be unable to understand what it is all about:—

Robert Montgomery, a pugilist who was about ready to take a crack at the championship bout, insists on flying his own plane from his training quarters to New York, much against the wishes of his manager (James Gleason). His plane crashes, and the next minute Montgomery finds himself walking above the clouds, accompanied by a heavenly messenger (Edward Everett Horton). He refuses to believe he was dead and demands to see the man in charge (Claude Rains). Rains, upon looking up the records, finds that a mistake had been made, for Montgomery had fifty more years to live. He then discovers that Horton had snatched Montgomery's soul from his body before he had died. Rains orders Horton to put Montgomery's soul back into his body; but they discover to their horror that the body had already been found and cremated by Gleason. Rains then travels upon the earth with Montgomery offering him the bodies of many who were about to die; but Montgomery refuses them because they were not fit for a fighter of his calibre. Finally they settle upon the body of a millionaire who had just been murdered by his faithless wife (Rita Johnson) and her lover (John Emery). Montgomery had accepted the body only because of his sudden interest in a young girl (Evelyn Keyes), whose father had been framed by the murdered man. To all outward appearances, Montgomery looks like the murdered man, whose sudden reappearance shocks both Miss Johnson and Emery; but his soul and brain remain that of the fighter's. He rectifies the wrong and in the process falls in love with Miss Keyes. Montgomery calls Gleason and convinces him of his identity; they plan the bout. But again the murderers strike, this time by shooting. Rains induces Montgomery to leave the body in time and to enter the body of a boxer fighting the championship bout; this fighter had been shot by crooked gamblers. Montgomery does this and wins the bout. Rains then arranges for Montgomery to forget his past and to assume the identity of the fighter. He brings him together again with Miss Keyes.

Harry Segall wrote the story, and Sidney Buchman and Seton I. Miller, the screen play; Alexander Hall directed it, and Everett Riskin produced it. In the cast are Donald MacBride, Don Costello, Halliwell Hobbes, and others.

On account of the murder it may not be suitable for children.

"Highway West" with Brenda Marshall, Arthur Kennedy, William Lundigan and Olympe Bradna

(First National, August 23; time, 63 min.)

There's nothing new in this program melodrama; yet it holds one's interest to a fair degree, for the action, which is of the gangster variety, is somewhat fast-moving and at times a little exciting, and the performances are satisfactory; moreover, one is in sympathy with the heroine, who had innocently become involved with a gangster. The thing against it is the familiarity of the plot construction; any typical movie-goer should know in advance just how it will end:—

Brenda Marshall marries Arthur Kennedy and for six months is very happy, touring the country with him. She could not understand, however, why he insisted on moving from place to place. But the truth is revealed to her when, after leaving town hurriedly one night with Kennedy, the police follow them. She then learns that Kennedy was a bank robber; he is shot in the fight with the police, but manages to escape after killing one policeman and wounding another. They stop at a doctor's for treatment; while the doctor is caring for Kennedy, Miss Marshall runs away. The doctor calls the police, and Kennedy is arrested; he is sentenced to life imprisonment. Three years later, Miss Marshall, together with her younger sister (Olympe Bradna) runs a successful motor-tourist camp. William Lundigan, a government agent, in love with Miss Marshall, tries to induce her to marry him. Miss Marshall is shocked to learn that Kennedy had escaped from prison and was on his way to her place. She is forced to put him up in one of the cottages, but she warns him she was through with him. Miss Bradna, not knowing who Kennedy was, is fascinated by him; to cure her, Miss Marshall arranges things so that Miss Bradna would see her kissing Kennedy. Disgusted, Miss Bradna runs away. Before leaving, Kennedy and a pal execute a daring robbery of an armored car, and kill the driver. But they are trapped; Kennedy is killed by Miss Marshall's assistant (Slim Summerville), an old-timer who boasted of his courage and finally had an opportunity to show it. With the reward money, Summerville plans to send Miss Bradna to college, thus leaving the way clear for Miss Marshall to marry Lundigan.

Leon Abrams and George Abbott wrote the story, and Allen Rivkin, Charles Kenyon and Kenneth Gamet, the screen play; William McGann directed it, and Edward Grainger produced it. In the cast are Dorothy Tree, and others.

Not for children.

My friend forgets one thing: if the first block of five will lose money for an exhibitor, the salesman will have a tough time getting the same prices for the next block. Many exhibitors—the wiser ones—know it and are just waiting. And what do you think will be the moral effect on the salesmen when 12,000 exhibitors battle for the same thing at approximately the same time, each exhibitor telling the salesman that the block of five he is offering him is not worth the price, citing as a proof the fact that he had lost money with the previous block?

Of course there has not been an improvement in the quality of the first blocks offered. But my exhibitor friend forgets the fact that Rome wasn't built in a day. Improvement will come with time, whereas no improvement could be hoped for under the old system.

Let each exhibitor remember that, under the present system, he can at least fight for his rights—he can shout to the salesman that his block is not worth the percentages he demands, whereas under the old system the distributor would sell him in the beginning of the season merely picture numbers—so many numbers in the 40% class, so many in the 35%, and so on; and when the time came for the delivery of the pictures, the distributor would just put a "number" in the classification he wanted, and the exhibitor would have no way out but to accept the distributor's verdict.

Another abuse that the present system has eradicated is the practice of taking pictures away from the contract holders and, either roadshowing them, or selling them the following season for more money.

As to my friend's telling me that I have lost subscriptions by supporting the present system, I wish to express my regrets, but I shall keep on fighting for what I believe is right for the exhibitor, feeling that in the end I shall be rewarded. I have had a previous experience of that: In 1920, I fought the First National Franchise, because I thought it was administered unfairly for the small exhibitors. Many such exhibitors became angry at me, because First National consisted of exhibitors and they felt that I was fighting exhibitors. But it did not take them six months to realize how right I was, and they flocked back to HARRISON'S REPORTS.

I cannot understand how an exhibitor, as intelligent as is my friend, whose comments are printed in this article, will support a bankrupt system. The radio, the bowling alleys, the roller skating rinks and other amusements have taken people away from the theatres, for no other reason than that the pictures have been terrible, with no hope for improvement unless some radical change took place in the industry to cause betterment of the product, the only means that would enable the theatres to bring the people back. Not by any rules of logic can this phenomenon be explained, a phenomenon that has afflicted many other exhibitors besides this exhibitor.

IS THE CENSURE OF THE EXHIBITOR ON TRADE SCREENINGS JUSTIFIED?

The Independent Exhibitors have been criticized severely by the trade papers as well as by the distributors for their failure to attend the trade screenings in greater numbers, but this paper believes that this criticism, being general, is altogether unjustified, for no attempt has been made to set down the class of exhibitors who fail to attend.

The first-run exhibitors with theatres in the distribution centers or in big cities near these centers attend the trade screenings in full numbers, unless, of course, they see the pictures in their private screening rooms. So do many exhibitors having theatres in the neighborhoods of big cities. It is only small-town exhibitors, and older-run exhibitors with theatres in the neighborhoods of big cities, that fail to attend.

Do these exhibitors deserve a censure for their failure to attend?

To arrive at the correct answer one must study their motives. The small-town exhibitors fail to attend because of the hardships of the trip and of the expense involved, in addition to the fact that, since they will not buy the pictures until weeks after these pictures start their run in the big cities, they will have plenty of opportunities to learn of their box-office performances. The latter motive is what prompts also the big city neighborhood exhibitors to absent themselves from these screenings.

Still another motive is the fact that many of these exhibitors do not consider themselves good judges of picture values, and prefer to obtain the verdict of their favorite reviewers—reviewers who have had years of experience at reviewing and are, as a result of their particular training, able to name the winners to a greater degree than they could name them themselves. Spending hours upon hours

at reviewing pictures is laborious work for those who are not accustomed to it in addition to causing them to take valuable time away from their work—time they could utilize to a greater advantage in exploiting the pictures and in attending to the one thousand and one other matters that go with the operating of a theatre. Under these circumstances, the criticism is unjust and unfair.

A solution of the small town exhibitor problem has been offered by two of the five major companies—Paramount and Warner Bros. Neil Agnew has announced that he has arranged so that the salesman of a given territory, away from the distribution center, will take prints along with him to show them to as many exhibitors as he can get together; and Grad Sears has announced that, even though the Consent Decree stipulates that only one trade screening may be given, exhibitors may see the pictures at the Warner Bros. exchanges any time they wish. In other words, there will be almost continuous trade screenings.

The action of these two executives is commendable, and HARRISON'S REPORTS hopes that the other companies will emulate their example.

HOW PICTURE "DESERTERS" COULD BE BROUGHT BACK TO THE THEATRES

"The biggest job of this year—and next—," says Abram F. Myers, chief counsel of Allied States Association, "will be to induce the public to patronize the box office."

"This is an industry job. It can not be accomplished by the members of one branch without the help of the members of the other branches."

"The producers must make the kind of pictures the public wants to see. The distributors must cooperate with the exhibitors in cushioning the impact of the new selling system. The exhibitors must aid in informing the other branches as to the tastes and preferences of their patrons. All must join in all out efforts to sell and re-sell motion picture entertainment to the public."

"One thing needed is a nation-wide joint advertising campaign; not institutional advertising but advertising of individual pictures; not advertising in the great national periodicals, but advertising in the local newspapers concurrently with the exhibition of pictures. . . ."

"The purpose of motion picture advertising is to stimulate a desire to see the picture featured in the ad. The effect is largely dissipated if the picture is not immediately available; the reader will not retain his recollection of the advertisement for very long."

"The distributors split advertising costs with some of their big first-run accounts and then wipe their hands of the matter. That may be enough in normal times, but present conditions call for special measures. There may be no direct incentive for the distributor to help the subsequent-run and small town accounts in advertising fiat rental pictures. But there is every reason why they should aid those accounts in advertising pictures played on percentage."

"When an exhibitor who is playing a picture at 40% spends money to advertise that picture in the local paper, he is effect paying the distributor 40c on the dollar for money invested by the exhibitor in advertising a joint enterprise."

"If advertising pays—and few will deny it—then it would seem to be good business for the distributor to say to the exhibitor, 'On all percentage pictures it will be proper to deduct from the gross receipts before computing the percentage to which I am entitled, an amount not to exceed blank dollars to be expended in advertising such pictures in the local newspaper.'"

This paper agrees with Mr. Myers that the biggest job confronting the motion picture industry is to bring back the lost patronage. Unfortunately he lays greater stress on advertising than he does on improving the quality of the product. Intensive advertising of poor pictures may induce many people to come back to the theatres but it cannot keep them there.

The first releases that have been offered to the exhibitors under the Consent Decree are not encouraging; they are not of the type that could induce the "deserters" to come back into the fold. As a matter of fact, picture per picture they are not of higher quality than were the pictures of former seasons. The producers have to exert greater efforts.

Let no one lead you into believing that they cannot improve decidedly the quality of their product; there are, as said in previous issues, people in Hollywood who have the brains, knowledge and ability to produce better pictures, but they are either kept in subordinate positions or are not given any chance. The system must be changed so that these people may be given a chance.

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HERE AND THERE

RECENTLY W. F. RODGERS, general manager of distribution of MGM, was offered the presidency of United Artists and, although he wanted to accept the offer, he would not do so unless he obtained his release from MGM in good spirit.

Bill talked the matter over with Nicholas Schenck, but Mr. Schenck would under no circumstances release him. Thus the deal fell through.

No one can blame Mr. Schenck for having refused to release Rodgers, for, to MGM, Bill is more than a general sales manager—he is a man who inspires his sales forces, not by grandiloquent speeches, but merely by simplicity and kindness. Bill is approachable even to the last film mender in the organization. Hence the great loyalty to him of everyone in the MGM organization.

No doubt Mr. Schenck feels that he can get another sales manager, perhaps not as capable as Bill Rodgers, but nearly as capable; but he can hardly find one who would command so much affection and loyalty. If he were to let Bill go, the morale of the sales forces would sink very low, not because they could not do as good work without him, but because every one of them would feel that he had lost a real friend.

There are in the industry, however, people who feel that Mr. Schenck should have looked at this matter, not from the MGM, but from the entire industry, point of view. They are of the opinion that an industry that has been so good to him is entitled to some service from him. And he could not have rendered it a greater service than to release Mr. Rodgers for the United Artists post.

Although this paper feels the same way, still it cannot criticize Mr. Schenck for having said "No!" Who else in his position could, under the same circumstances, have said "Yes!"?

IT WAS THE BELIEF THAT, with the new order established by the Consent Decree, the abuses practiced under the old system would be discontinued. It seems, however, that such is not the case altogether.

One of the worst abuses was the interchanging of pictures among the different classifications. Every exhibitor thought that, since the pictures were bought after a trade screening, since an exhibitor, in buying a group of five pictures, had already determined what each picture was worth to him, and since the distributor, in accepting the exhibitor's offer, was accepting the exhibitor's price determina-

tion, there would be no interchange of pictures in that group. But Mr. Abram F. Myers now comes along and reveals the fact that, by a provision in the new contract, RKO reserves the right to make such interchanges.

Commenting upon this act of RKO's, Mr. Myers says:

"The selling of completed trade-shown pictures should eliminate any possible justification for the interchange of terms and conditions, except with the consent of the exhibitor. We feel that RKO has made a mistake in retaining a provision giving it sole power in the premises in its new form. We earnestly hope that no other company will follow its example, and that RKO will not see fit to exercise the privilege it reserves to itself.

"The exhibitor has the right to expect that the terms and conditions set opposite each picture are the terms and conditions that will apply to that picture . . . He should not be placed in a position where, after making arrangements adapted to the fee which he expects to pay, he is informed that he must pay a higher fee."

Under this provision, we are again going to have two sets of exhibitors: those who, not having a stiff competition in their town, will refuse to sign an RKO contract until the interchanging provision were eliminated, and those who, having strong competition, will have no other way out than to sign it.

UNDER DATE OF JUNE 2, P. J. Wood, secretary of the Ohio Allied unit, wrote to Mr. Capra that, on May 23, he was at Springfield, Ohio, and went to the Majestic to see "Meet John Doe," and had to sit through one-half of "Rookies on Parade" and the full feature of "So Ends Our Night" before being able to see "Meet John Doe."

Upon reading of Pete's letter to Capra in the June 14 issue of Harrison's Reports, Mr. Phil Chakeres, manager of the Majestic, wrote to Mr. Capra calling Pete's statement inaccurate, in that he had shown "Meet John Doe" with two other features only at the preview—the night before the opening of the Capra picture. Naturally Mr. Chakeres sent a copy of his letter to Pete Wood.

Pete comes back at Mr. Chakeres with a letter to Capra so hot that it should make iron melt. Part of Pete's letter reads as follows:

"Mr. Chakeres' admission that he has been in the theatre business for thirty years is quite interesting and I assume that the wealth of

(Continued on last page)

"International Squadron" with Ronald Reagan and James Stephenson

(Warner—1st Natl., 1941-42; running time, 86 min.)

As in most aeroplane pictures, this depends on exciting stunt flying for its thrills. What makes it a little more exciting than the average picture of its type is the fact that it takes place in the war territory, and combats as well as air-raiding scenes, are depicted realistically. Neither the story nor the characterizations are novel; nevertheless the different characters are pleasant. The action is breezy, the dialogue natural and at times amusing, and the romantic interludes are well handled and so do not interfere with the action:—

Ronald Reagan, test pilot for an aeroplane concern, turns down the suggestion of his former friend (James Stephenson), an Englishman who had arrived in America to buy planes for Britain, to join the R.A.F. He even refuses a lucrative offer to fly to England a bomber which had been purchased by sympathizers. But he quickly changes his mind when a process server tries to serve him with papers in an action for alienation of affections. Together with his mechanic (Cliff Edwards), he successfully flies the bomber over to England, landing in a thick fog. He becomes acquainted with Olympe Bradna, a French refugee doing war work, and leaves with her on an official call. They get caught in an air raid. The sight of suffering and courage prompts Reagan to join the R.A.F.. Despite his ability as a fighter, he is compelled to go through the routine training. He takes everything as a joke, however, considering it more important to keep a date with a girl than to carry on his work. During one of his drunken sprees, his pal (William Lundigan) takes over for him and is killed. Lundigan's wife berates Reagan and makes him realize what a cad he had been. When an important assignment is given to Miss Bradna's fiancé, Reagan knocks him out and takes his place. He carries out the assignment successfully, but is himself killed.

Frank Wead wrote the story, and Barry Trivers, the screen play; Lothar Mendes directed it, and Edmund Grainger produced it. In the cast are Julie Bishop, Reginald Denny, John Ridgely, Joan Perry, and others.

Morally suitable for all.

"The Little Foxes" with Bette Davis and Herbert Marshall

(Goldwyn—RKO, August 29; time, 115 min.)

This is a powerful drama. Although it revolves around a group of rapacious persons, so brilliantly has the story been handled that one's interest is held from beginning to end. This is not a picture in which the star alone shines; Miss Davis is, as usual, competent, but outstanding too are the lesser roles, particularly those portrayed by Patricia Collinge and Teresa Wright, both unknown to motion picture audiences. The story is not pleasant—as a matter of fact, extremely sensitive persons may find it highly distasteful and even sickening; but audiences that seek novelty in story and perfection in direction and acting should find it fascinating. There is no doubt that it will be received in large cities very well. The action takes place in a Southern town in the early 1900's:—

Bette Davis and her two brothers (Carl B. Reid and Charles Dingle) plan to invest \$75,000 each in a new cotton mill that would employ labor at slave wages, knowing that their investment would bring them millions in return. Since Miss Davis' husband (Herbert Marshall), who was suffering from a heart ailment, would not answer the letters she had sent to him at the Baltimore hospital where he was being treated, she sends their daughter (Teresa Wright) to bring him home. The trick works. But Marshall, disgusted at the avaricious plans of his wife and of her brothers, refuses to enter the combine. Having found out through Reid's son (Dan Duryea), who worked at Marshall's bank, that Marshall had \$90,000 in negotiable bonds in his safe-deposit box, Reid and Dingle induce Duryea to steal them; they are thus able to complete the financing of the deal. Marshall discovers the theft and interrogates Miss Davis about it. When he realizes that her brothers had double-crossed her, he, in order to punish her for her selfishness, informs her that he would neither prosecute them nor demand a share of the profits; instead he would consider it as a loan to be paid back to Miss Davis upon his death, for that would be the sole inheritance she

would receive. She taunts him with her contempt of him, and he suffers a heart attack. She sits by watching him struggle for his medicine; he collapses and that night he dies. Immediately after his death she goes after her brothers and demands seventy-five percent of the business for her silence; they are compelled to give into her wishes. But Miss Wright, having overheard the conversation, realizes at last how horrible a woman her mother was; she leaves her to go away with Richard Carlson, a young newspaper reporter, who loved her.

The plot was adapted from the stage play by Lillian Hellman; Miss Hellman wrote the screen play, and William Wyler directed it. In the cast are Jessie Grayson, John Marriott, Russell Hicks, and others.

Not for children.

"Navy Blues" with Ann Sheridan, Jack Oakie, Martha Raye and Jack Haley

(Warner—1st Natl., 1941-42 season; time, 108 min.)

The masses should find pretty diverting this comedy with music and romance. Although it lacks a substantial or even credible plot, and makes use of some old gags for its comedy, it has several selling points for the average moviegoer. For one thing, the production values are good; for another, the performances are breezy, the few musical interludes are entertaining, and some of the comedy situations provoke hearty laughter:—

Jack Oakie and Jack Haley, two gobs attached to a U. S. battleship, arrive in Honolulu broke but full of ideas. But first they have to rid themselves of Haley's wife (Martha Raye), who was waiting in Honolulu to collect money for her support. Oakie and Haley become acquainted with Herbert Anderson, a meek gob, who held the record as the Navy's best gun-pointer; to their joy they learn that he had been transferred to their ship. Warning him not to tell any one else of the transfer, they go about placing bets on target practice, with money they had borrowed from a petty officer (Jack Carson); they even pawn ship trophies to cover bets. To their horror they learn that Anderson's enlistment was up before target practice and that he had no intention of re-enlisting, preferring to go back to his farm in Iowa. Carson and the other shipmates threaten them unless the cash and trophies were returned. Oakie and Haley try in vain to induce Anderson to re-enlist. Finally Miss Raye's pal (Ann Sheridan) steps in. She leads Anderson on and soon he is in love with her; but she warns him she would not consider marrying a man who failed to re-enlist in these difficult times. Richard Lane and his pals, who had taken Oakie's bets and did not want Anderson to re-enlist, try to lead him to believe that Miss Sheridan was a spy who was trying to trick him into re-enlisting so as to get Navy secrets from him. Anderson is dejected but he re-enlists. Yet on the day of target practice he has no heart for his work because of his thoughts of Miss Sheridan. She flies over the battleship to let him know she loved him; this cheers him up and he makes a perfect target score. The boys naturally win all their bets; but Miss Raye collects the money.

Arthur T. Horman wrote the story, and Jerry Wald, Richard Macaulay, Arthur T. Horman, and Sam Perrin, the screen play; Lloyd Bacon directed it, and Jerry Wald and Jack Saper were associate producers. In the cast are Jackie C. Gleason, William T. Orr, John Ridgely, Katherine Aldridge, and others.

There is some risqué double-meaning talk, but children will not understand it.

"The Deadly Game" with Charles Farrell, June Lang and John Miljan

(Monogram, July 26; time, 63 min.)

Theatres in small towns that cater to action-loving fans should find this a suitable addition to a double-feature program. It is an espionage melodrama; and, although the plot is pretty far-fetched, it moves at a fairly fast pace, and holds one in fair suspense. The romance is unimportant:—

Charles Farrell, a government agent, decodes a message sent by a mysterious broadcasting station to German agents. From the message he learns that the life of a former German citizen, a scientist (J. Arthur Young), was in danger. Farrell and a few men of his department rush to Young's laboratory; although they are able to save Young and his daughter (June Lang), they are too late to save the apparatus on which he had been working for the U. S. Government and which the Germans wanted. Farrell becomes interested in Miss Lang and promises to provide

adequate guard for her father. Farrell continues with his investigations, which finally lead him to a hotel run by one of the foreign agents. By posing as a German agent, Farrell learns that the leader of the spy ring was John Miljan, who had been posing as a respectable art dealer. Eventually Farrell and his men are able to outwit the German spies, and to round up the gang; they also save Young, who had been kidnapped by the agents. With the work finished, Farrell turns to romance, and marries Miss Lang.

Wellyn Totman wrote the screen play, Phil Rosen directed it, and Dixon R. Harwin and Barney A. Sarecky produced it. In the cast are Bernadene Hayes, David Clarke, John Dilson, Dave O'Brien, and others.

Morally suitable for all.

"Rags to Riches" with Alan Baxter and Mary Carlisle

(*Republic, July 31; time, 57 min.*)

This program melodrama has been given a good production and is helped considerably by competent performances; but the story is routine, offering only a fair degree of excitement. One of its faults is the fact that the plot is developed without any surprises. Yet theatres that cater to audiences who go in for action gangster melodramas, regardless of story values, may do satisfactorily with this. A romance and some music comprise part of the action:—

Alan Baxter, driver for an automobile rental firm, becomes innocently involved in a theft when the two passengers who had engaged him rob a fur concern. He purposely wrecks the car; since the two passengers are killed, Baxter has no one to testify for him, and he is arrested. His sweetheart (Mary Carlisle) goes to see Jerome Cowan, a music publisher who was sponsoring her career as a singer; she is unaware that he was at the head of the fur theft racket. He promises to help, but instead instructs his lawyer to try the case poorly; Baxter is found guilty and sent to prison. Miss Carlisle meets with success as a singer; she assures Baxter that she would always love him and urges him not to be jealous of Cowan. Upon their release on parole, Baxter and Eddie Acuff obtain positions with a trucking concern, unaware it was part of Cowan's outfit. Cowan's jealous sweetheart (Suzanne Kaaren) double-crosses him and gives information to Ralf Harolde, a rival crook, as to shipments of fur. Harolde tries to hijack the truck driven by Baxter and Acuff, but they manage to escape. They then realize what they were up against. In the meantime, Baxter believes the worst about Miss Carlisle and Cowan and parts from her. He and Acuff plan to expose Cowan, Harolde, and their henchmen. They finally accomplish this at the risk of their own lives. Baxter and Miss Carlisle are united.

James Webb wrote the screen play, and Joseph Kane directed and produced it. In the cast are Michael Morris, Paul Porcasi, Rosina Galli, and others.

Not suitable for children.

"Raiders of the Desert" with Richard Arlen, Andy Devine and Linda Hayes

(*Universal, July 18; time, 60 min.*)

This is no better than the other action pictures in which Richard Arlen and Andy Devine have appeared. This time the action is based on so silly a plot, that as entertainment it is up to the level of intelligence of fourteen-year-olds, at the most. There is action, consisting of fist fights, and an attempted uprising by an Arab tribe; but it fails to arouse much excitement since it is difficult for one to take it seriously. The best part is the comedy handled by Devine; he manages to provoke laughter on occasion. The romance is of minor importance:—

Arlen and Devine stow away on a ship, believing it was bound for California. To their surprise they learn they were bound for Arabia; discovered by the mate, they are compelled to work hard for their passage. Arlen becomes acquainted with Linda Hayes, one of the passengers; she was bound for Libtahd, there to act as secretary to George Carleton, who had formed a democratic government and had helped the natives to live peacefully. The peace of Libtahd was threatened by a desert chief (Ralf Harolde), who wanted to rule with an iron hand. He numbered amongst his spies Carleton's right hand man (Turhan Bey). Arlen and Devine escape from the watchful eye of the mate and go to Libtahd; Arlen is happy to again find Miss Hayes. Arlen prevents one of Harolde's tribesmen from killing Carleton. He senses what was going on, and warns Carleton accordingly. Devine accidentally stumbles upon informa-

tion leading him to believe that Harolde was smuggling guns into the city, in preparation for an uprising. He and Arlen warn the townsfolk, who prepare in time; they outwit Harolde, killing him and most of his tribesmen and capturing the rest. With peace restored, Arlen goes back to the United States, taking with him Miss Hayes as his wife.

Maurice Tombragel and Victor I. McLeod wrote the screen play, John Rawlins directed it, and Ben Pivar produced it. In the cast are Maria Montez, Lewis Howard, Harry Cording, and others.

Morally suitable for all.

"Citadel of Crime" with Robert Armstrong

(*Republic, July 24; time, 58 min.*)

Direction, acting and realism of atmosphere deserved a better story than this one. As it is, the picture may be considered suitable only for the second part of a double bill. It is a moonshiner-racketeer story, with a mildly interesting romance:—

Robert Armstrong, about to be put to death on a framed charge, is freed by the efforts of Paul Fix, head of a syndicate of racketeers, who had done the framing. Fix wanted to send Armstrong to the hillbillies of Virginia to organize the moonshiner trade. When Armstrong is told who had had him freed and what was wanted of him, he shoots and kills Fix and then takes over the racket. He goes South and, because he had been born there, he had no trouble in enlisting the aid of Russell Simpson, an influential hillbilly, and soon moonshine liquor flows to New York. The head of the Internal Revenue Bureau deputizes Frank Albertson to discover the culprits, and soon Frank's suspicions fall on Armstrong. Linda Hayes is in love with Frank, but she also likes Armstrong. Soon, however, he convinces her that Armstrong was a bad character. Frank persuades Russell to stop supplying the Armstrong gang with moonshine liquor. Armstrong finds out that Frank was a revenue agent and sets out to kill him. But Frank, with the aid of Simpson and his men, is able to kill some of the gangsters and to arrest the others. Armstrong is shot and killed. Frank and Linda become engaged.

The story is by Don Ryan. George Sherman directed and produced it.

Being a racketeer picture, it is hardly suitable for children under 14.

"The Smiling Ghost" with Wayne Morris and Brenda Marshall

(*Warner—1st Natl., 1941-42; running time, 71 min.*)

A routine spooky melodrama of program grade; it has comedy and a romance. The plot is rather silly, and for that reason the picture is limited to the ardent followers of pictures of this type. There are employed all the old tricks that create an eerie atmosphere, such as a masked murderer, mysterious secret panels leading to underground passages, stormy weather, and suspicious actions on the part of several of the characters; but only on occasion are they effective:—

Wayne Morris, an impoverished engineer, gladly accepts an offer from wealthy Helen Westley to pretend to be engaged to her granddaughter (Alexis Smith) for one month. For this he was to receive \$1,000 and all expenses. What Morris did not know was that Miss Smith had been labeled "The Kiss of Death Girl," for two former suitors had met with a violent death, and a third was crippled for life. In engaging Morris, Miss Westley's purpose was to lure on the murderer and unmask him. Morris, in company with his constant companion (Willie Best), leaves for Miss Westley's country estate; after being kissed by Miss Smith he decides he liked the job. But when Brenda Marshall, a newspaper reporter, makes the facts known to him he decides to leave; Miss Smith induces him, however, to go through a marriage ceremony with her. The ceremony is started and that brings forth the murderer, who, it develops, was a former suitor, who was supposed to be crippled; since he had been rejected by Miss Smith he had decided that no one else should have her. Morris then realizes that he loved Miss Marshall, and is happy that he had not married Miss Smith.

Kenneth Gamet wrote the screen play, Lewis Seiler directed it, and Edmund Grainger produced it. In the cast are Alan Hale, Lee Patrick, David Bruce, Richard Ainley, and Charles Halton.

It might frighten children; otherwise, morally suitable.

experience that he has gained through this long period of time has enabled him to become, as he has, one of the greatest showmen in the country. I am impelled to make this statement because of the long run — nearly five years — that BANK NITE has enjoyed at his Springfield theatres — all five of them. And this notwithstanding the fact that Mr. Chakeres operates all of the theatres in Springfield, except one. Frankly, it would not surprise me at all to learn that BANK NITE was operated with 'MEET JOHN DOE' as a second feature.

"Another indication of Mr. Chakeres outstanding showmanship is amply evidenced by the fact that, in addition to BANK NITE, he also stages a QUIZ PROGRAM once a week at his Regent Theatre, in conjunction with the Dow Drug Company.

"Once a week, at his Ohio theatre, Mr. Chakeres gives his patrons an opportunity to win a mess of groceries among fifty or sixty prizes. It will also be of interest to you to learn that Mr. Chakeres also shows pictures."

Harrison's Reports feels that no exhibitor who shows a triple feature, even at a preview, has any justification to defend himself. Consequently, it must stand by Pete Wood in this altercation by written word.

WRITING ON THE SUBJECT OF jumping the charge from ten cents to thirty or thirty-five cents to children when they pass into the adolescent age, an old subscriber to Harrison's Reports writes that it is an unwise procedure. "Taking a jump from ten cents to thirty-five cents is quite a stretch for some youngsters to make, especially at the time when they are trying to take their best girls to the show."

It is this exhibitor's opinion that the theatres should adopt a lower price for young men and women so as not to cause them to lose the picture-going habit.

Although the same idea has been expressed by other exhibitors, it is an idea, this correspondent writes, that deserves the serious consideration of every exhibitor.

This paper feels the same way about the matter.

ON JULY 7, REPRESENTATIVE COX introduced in the House Bill H. R. 5242, the purpose of which is to exempt members of the armed forces of the United States from paying a tax on admissions to places of amusements, and Earl J. Brothers, of Boulder City, Nevada, feels that the exhibitors should urge their Congressmen to support this Bill. But in view of the fact that the new Revenue Bill provides for the exemption of these forces from paying the tax, the exhibitors would be merely duplicating efforts if they were to support the Cox Bill.

Mr. Abram F. Myers states the following in a release dated July 28:

"The bill contains no express exemption of children's admissions. However, the theatres are at liberty in the case of (a) municipal officers on official business, (b) children under 12 years of age, and (c) members of the military or naval forces or the Civilian Conservation Corps, when in Uniform, to admit

them free and charge no tax, or to admit them at a reduced rate and collect merely the tax on such reduced rate . . ." On all other occasions, the tax on reduced-rate tickets shall be the tax collected for full-rate tickets.

The efforts of the exhibitor representatives should be directed toward obtaining a concession also for students.

PLANS FOR THE HOLDING of the Twelfth Annual Allied States Convention on September 16, 17 and 18, at the Benjamin Franklin Hotel, in Philadelphia, are proceeding without a hitch. Sidney E. Samuelson, chairman of the Convention Committee, has announced the appointment of the different committees, each of which is to take care of a different task.

According to a release from the Philadelphia headquarters of the Convention Committee, the problems that will be discussed on the floor of the convention are of weighty importance to every exhibitor.

If you have not yet made up your mind to attend, make it up now; and if you have already made it up to go but have not made your reservations, write to Mr. Samuelson at once. Do not wait until the last minute for making hotel reservations, for the attendance is expected to be so great that you will have a hard time obtaining suitable accommodations.

IN ORDER TO FIND OUT whether the distributors are quoting the same price on each of the five pictures of a group, P. J. Wood, secretary of the Ohio exhibitor organization, has sent to the organization's members cards for each member to fill in with the prices that have been quoted to him by each distributor for each of the pictures of the group he has been offered.

BECAUSE OF THE SUPPOSITION that the suit against the three non-consenting distributors—Universal, Columbia and United Artists—may not be settled before June 1, 1942, the time a final decree is to be entered, and the Consent Decree may, as a result of it, be suspended, Mr. Abram F. Myers, general counsel of Allied States Association, suggests that a liaison committee, consisting of producers, distributors and exhibitors, be formed so that, whatever changes may be undertaken in the industry, may have the consent of all three branches of the industry, contrary to previous procedure when the two branches made decisions that affected exhibitor interests vitally without consulting exhibitor representatives. Mr. Myers feels that harmony would result thereby.

Incidentally, the Allied Washington office informs the industry that the Allied executive committee has approved the application for membership of the New York State Unit of National Allied, Inc.

The headquarters of the new unit are at 200 Gannon Bldg., Troy, N. Y.

ACCORDING TO JOSEPH BERNHARD, chairman of the Motion Picture Drive of the U. S. O. campaign, up to last week 2,327 theatres enrolled for the drive that starts on Labor Day and continues for a week.

By the time the Drive starts, a formidable number of additional theatres are expected to enlist in this worthy drive.

HARRISON'S REPORTS

Vol. XXIII

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Columbia Features

(729 Seventh Ave., New York, N. Y.)

2008 She Knew All the Answers—Tone-Bennett	May 15
2040 Voice in the Night—Brook-Wynyard	May 20
2020 Naval Academy—Freddie Bartholomew	May 22
2010 Adventure in Washington—Marshall-Bruce	May 30
2026 Richest Man in Town—Craven-Pryor	June 12
2215 Hands Across the Rockies—Elliott (57 min.)	June 19
2009 Time Out For Rhythm—Vallee-Miller	June 20
2206 Medico of Painted Springs—Starrett (62 min.)	June 26
2019 Sweetheart of the Campus—Keeler	June 26
2041 I Was a Prisoner on Devil's Island—Wood-Eilers	June 30
2042 Two in a Taxi—Louise-Hayden	July 10
2216 The Son of Davy Crockett—Elliott (60 min.) (re)	July 15
2014 Blondie in Society—Singleton-Lake	July 17
2039 The Officer and the Lady—Hudson-Pryor	July 24
2207 Thunder Over the Prairies (The Medico Rides)—Starrett (61 min.) (reset)	July 30
2017 Tillie The Toiler—Harris-Tracy	Aug. 7
2023 Ellery Queen and the Perfect Crime—Bellamy-Lindsay	Aug. 14
Here Comes Mr. Jordan—Montgomery-Rains	Aug. 21
Our Wife—Douglas-Hussey-Drew	Aug. 28
You'll Never Get Rich—Astaire-Hayworth	Sept. 25

Beginning of 1941-42 Season

Mystery Ship—Kelly-L. Lane	Sept. 4
Harmon of Michigan—Harmon-Louise	Sept. 11
Ladies in Retirement—Lupino-Hayward	Sept. 18

First National Features

(321 W. 44th St., New York, N. Y.)

555 Out of the Fog—Garfield-Lupino	June 14
557 Bad Men of Missouri—Morgan-Wyman	July 26
574 Three Sons O' Guns—Morris-Rambeau	Aug. 2
565 Highway West—Marshall-Kennedy	Aug. 23
553 Dive Bomber—Flynn-MacMurray-Bellamy	Aug. 30

(End of 1940-41 Season)

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

139 The Big Store—Marx Bros.-Martin	June 20
140 They Met in Bombay—Gable-Russell	June 27
141 Barnacle Bill—Beery-Main-Weidler	July 4
186 Navy Blue and Gold—Reissue	July 11
142 The Stars Look Down—Williams-Lockwood	July 18
144 Blossoms in the Dust—Garson-Pidgeon	July 25
143 Ringside Maisie—Sothorn-Murphy (reset)	Aug. 1
147 Whistling in the Dark—Skelton-Verdt	Aug. 8
146 Life Begins for Andy Hardy—Rooney (re)	Aug. 15
145 Dr. Kildare's Wedding Day (Mary Names the Day)—Ayres-Day-L. Barrymore (reset)	Aug. 22
When Ladies Meet—Crawford-Taylor-Garson	Aug. 29

(End of 1940-41 Season)

Beginning of 1941-42 Season

201 Dr. Jekyll and Mr. Hyde—Tracy	Date not set
202 Lady Be Good—Sothorn-Young	Date not set
203 Down in San Diego—Gorcey-Dailey	Date not set

Monogram Features

(630 Ninth Ave., New York N. Y.)

Wanderers of the West—Tom Keene (58 min.)	June 25
Murder By Invitation—W. Ford-M. Marsh	June 30
Father Steps Out—Albertson-Prouty-Grey	July 19
Deadly Game—Farrell-Lang	July 26
Fugitive Valley—Range Busters (61 min.)	July 30
Bowery Blitzkrieg—East Side Kids-Luke	Aug. 1
Dynamite Canyon—Tom Keene (58 min.)	Aug. 8

(End of 1940-41 Season)

Beginning of 1941-42 Season

Arizona Bound—Buck Jones (57 min.)	July 19
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Paramount Features

(1501 Broadway, New York, N. Y.)

4030 West Point Widow—Shirley-Carlson	June 20
4032 Caught in the Draft—Hope-Lamour	July 4
4033 Forced Landing—Arlen-Gabor-Naish	July 11
4034 Shepherd of the Hills—Wayne-Field	July 18
4035 Kiss the Boys Goodbye—Ameche-Martin	Aug. 1
4055 Wide Open Town—William Boyd (79 min.)	Aug. 8
4036 World Premiere—Barrymore-Farmer	Aug. 15
4031 Parson of Panamint—Ruggles-Drew (reset)	Aug. 22
4037 Flying Blind—Arlen-Parker-Wilson	Aug. 29
4038 Aloma of the South Seas—Lamour-Hall	Aug. 29
4060 Ruggles of Red Gap	Reissue

(End of 1940-41 Season)

Republic Features

(1790 Broadway, New York, N. Y.)

077 Desert Bandits—Red Barry (56 min.)	May 24
067 Saddlemates—Three Mesq. (56 min.)	May 26
016 Angels with Broken Wings—Barnes-Roland	May 27
057 Nevada City—Roy Rogers (58 min.)	June 20
078 Kansas Cyclone—Red Barry (56 min.)	June 24
003 Puddin' Head—Canova-Lederer	June 25
023 Poison Pen—Robson-Newton	June 30
068 Gangs of Sonora—Three Mesq. (56 min.)	July 10
047 Sunset in Wyoming—Gene Autry (65 min.)	July 15
024 Citadel of Crime—Armstrong-Hayes	July 24
025 Rags to Riches—Baxter-Carlisle	July 31
004 Ice-Capades of 1942—Lewis-Ellison	Aug. 20
048 Under Fiesta Stars—Autry	Aug. 25
026 Doctors Don't Tell—Beal-Rice-Norris	Aug. 27
058 Bad Man of Deadwood—Roy Rogers	Aug. 27

(One more Gene Autry to come)

Beginning of 1941-42 Season

107 Mountain Moonlight—Weaver Bros. (68 min.)	July 12
108 Hurricane Smith—Middleton-Wyatt	July 20

RKO Features

(1270 Sixth Ave., New York, N. Y.)

132 Scattergood Pulls the Strings—Kibbee	May 23
133 Sunny—Neagle-Carroll-Inescort	May 30
131 Saint's Vacation—Sinclair-Gray (reset)	June 6
185 Cyclone on Horseback—Tim Holt (reset)	June 13
191 The Reluctant Dragon—Disney	June 20
166 Frank Buck's Jungle Calvacade	June 27
126 Tom, Dick and Harry—Rogers-Murphy	July 4
134 They Meet Again—Jean Hersholt	July 11
172 The Story of the Vatican—special (54 min)	July 18
129 Hurry Charlie Hurry—Leon Errol	July 25
135 My Life With Caroline—Ronald Colman	Aug. 1
186 Six Gun Gold—Tim Holt	Aug. 8

(more to come)

Beginning of 1941-42 Season

201 Citizen Kane—Orson Welles	Sept. 5
202 Parachute Battalion—Preston-Kelly	Sept. 12
203 Lady Scarface—O'Keefe-Anderson	Sept. 26
204 Father Takes a Wife—Menjou-Swanson	Oct. 3

Twentieth Century-Fox Features

(444 W. 56th., New York, N. Y.)

149 Dance Hall—Romero-Landis-Henry	July 18
150 Kipps—Redgrave-Wynyard	July 25

(End of 1940-41 Season)

Beginning of 1941-42 Season

201 Charley's Aunt—Benny-Francis-Ellison	Aug. 1
202 Dressed to Kill—Nolan-Hughes-Ryan	Aug. 8
203 Wild Geese Calling—Fonda-Joan Bennett	Aug. 15
204 Private Nurse—Darwell-Joyce-Leonard	Aug. 22
205 Sun Valley Serenade—Henie-Payne-Berle	Aug. 29

United Artists Features

(729 Seventh Ave., New York, N. Y.)

That Hamilton Woman!—Leigh-Olivier	Apr. 30
Broadway Limited—McLaglen-O'Keefe-Kelly	June 13

("New Wine" and "Major Barbara" have been transferred to the 1941-42 Season)

(End of 1940-41 Season)

Beginning of 1941-42 Season

Three Cockeyed Sailors—Trinder	July 4
Lydia—Merle Oberon-Joseph Cotten	Aug. 29
Major Barbara—Hiller-Harrison-Morley (re)	Sept. 12
International Lady—Brent-I. Massey-Rathbone	Sept. 19
Sundown—Tierney-Cabot	Oct. 31
New Wine—Ilona Massey-Alan Curtis	

Release date postponed

Universal Features

(1250 Sixth Ave., New York, N. Y.)

5055 Men of the Timberland—Arlen-Devine	June 6
5012 Tight Shoes—Howard-Crawford-Barnes	June 13
5031 San Antonio Rose—Frazee-Paige	June 20
5066 Law of the Range—J. M. Brown (59 min.)	June 20
5029 Hit the Road—Dead End Kids	June 27
5035 Bachelor Daddy—Baby Sandy-Horton	July 3
5038 Hello Sucker—Herbert-Brown	July 11
5056 Raiders of the Desert—Arlen-Devine	July 18
5067 Rawhide Rangers—J. M. Brown (56 min.)	July 18
5039 Cracked Nuts—Erwin-Merkel	Aug. 1
Hold That Ghost—Abbott-Costello	Aug. 8
5057 A Dangerous Game—Arlen-Devine	Aug. 22
5044 This Woman is Mine—Tone-Bruce (reset)	Aug. 22

(End of 1940-41 Season)

Beginning of 1941-42 Season

6061 The Man From Montana—J. M. Brown	Sept. 5
Badlands of Dakota—Stack-Rutherford	Sept. 5
Unfinished Business—Lynne-Montgomery	Sept. 12
Sing Another Chorus—Frazee-Downs	Sept. 19
The Americanos—Foran-Carrillo	Sept. 19
Almost an Angel—Durbin-Laughton	Sept. 26

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

558 Underground—Lynn-Maris-Dorn-Verne	June 28
517 Kisses for Breakfast—Morgan-Wyatt	July 5
507 The Bride Came C.O.D.—Cagney-Davis	July 12
518 Bullets for O'Hara—Perry-Pryor	July 19
505 Manpower—Robinson-Dietrich-Raft	Aug. 9

(End of 1940-41 Season)

SHORT SUBJECT RELEASE SCHEDULE**Columbia — One Reel**

2807	Diving Thrills—Sport Reels (9 min.)	May 9
2560	Beautiful Ontario—Tours (9 min.)	May 23
2658	Community Sing No. 8—(10 min.)	May 29
2808	Aquaplay—Sport (10 min.)	June 6
2858	Screen Snapshots No. 8—(10 min.)	June 6
2509	Tom Thumb's Brother—Color Rhap. (7½ min.)	June 12
2756	Kitty Gets the Bird—Cartoons (7 min.)	June 13
2979	Fighter Pilot—Cinescope (8 min.)	June 13
2510	The Cuckoo I. Q.—Color Rhapsody (7 min.)	July 3
2706	The Wallflower—Phantasies (6 min.)	July 3
2859	Screen Snapshots No. 9—(9½ min.) (re)	July 18
2757	Dumb Like a Fox—Cartoon (7 min.)	July 18
2758	Playing the Pied Piper—Cartoons (7 min.)	Aug. 8
2707	The Merry Mouse Cafe—Phantasies	Aug. 15

(End of 1940-41 Season)

Columbia — Two Reels

2188	Mysterious Message—Spider No. 8 (18 min.)	June 27
2408	I'll Never Heil Again—Stooges (17 min.)	July 4
2189	The Cup of Doom—Spider No. 9 (19 min.)	July 4
2190	The X-Ray Belt—Spider No. 10 (18 min.)	July 11
2191	Lips Sealed by Murder—Spider No. 11 (18 min.)	July 18
2192	A Money Bomb—Spider No. 12 (17 min.)	July 25
2437	Love at First Fright—Brendel (17 min.)	July 25
2193	Almost a Confession—Spider No. 13 (20 min.)	Aug. 1
2438	Host to a Ghost—Clyde (17 min.)	Aug. 8
2194	Suspicious Telegrams—Spider No. 14 (17 min.)	Aug. 8
2195	The Pay-Off—Spider No. 15 (19 min.)	Aug. 15

(End of 1940-41 Season)

Beginning of 1941-42 Season

3451	International Forum No. 1—(16 min.)	Feb. 22
3452	International Forum No. 2—(19½ min.)	May 27

Metro-Goldwyn-Mayer — One Reel

M-237	The Man Who Changed the World— Miniatures (11 min.)	June 28
T-222	Haiti, Land of Dark Majesty—Travel-talks (8 min.)	July 5
W-249	The Alley Cat—Cartoons (10 min.)	July 5
K-287	Your Last Act—Passing Parade (11 min.)	July 12
C-299	Robot Wrecks—Our Gang (11 min.)	July 12
W-250	The Midnight Snack—Cartoons (9 min.)	July 19
M-238	Ghost Treasure—Miniatures (11 min.)	Aug. 2
S-270	Water Bugs—Pete Smith	Aug. 16

Metro-Goldwyn-Mayer — Two Reels

P-205	Coffins on Wheels—Crime Doesn't Pay (17 min.)	June 7
P-206	Sucker List—Crime Doesn't Pay (21 min.)	July 26

Paramount — One Reel

GO-6	Fire Cheese—Gabby Cartoon (6½ min.)	June 20
RO-11	Lasso Wizards—Sportlight (9 min.)	June 20
UO-3	Hoola Boola—Madcap Models (8½ min.)	June 27
HO-10	Twinkletoes—Where He Goes—Nobody Knows—Animated cartoons (6½ min.)	June 27
JO-6	Popular Science No. 6—(10 min.)	July 4
EO-11	Child Psikolojiky—Popeye (6 min.)	July 11
AO-7	Hands of Destiny—Headliner (9 min.)	July 11
HO-11	Copy Cat—Animated cartoon (6 min.)	July 18

GO-7 Gabby Goes Fishing—Gabby cart.

(7½ min.)	July 18
RO-12 Snow Dogs—Sportlight (9 min.)	July 25
MO-6 The Jungle—Journeys (10½ min.)	July 25
LO-6 Unusual Occupations No. 6—(10 min.)	Aug. 1
EO-12 The Pest Pilot—Popeye (6½ min.)	Aug. 8
HO-12 The Wizard of Acts—An. Cartoons (6 min.)	Aug. 8
VO-5 Football Parade—Paragraphic	Aug. 15
GO-8 Its a Hap Hap Happy Day—Cartoon (7 min.)	Aug. 15
RO-13 What's Lacrosse?—Sportlight (9 min.)	Aug. 22
UO-4 The Gay Knighties—Madcap Models (re.)	Aug. 22
HO-13 Twinkletoes in Hat Stuff—Cartoon	Aug. 29
CO-1 Vitamin Hay—Color cartoon (6½ min.)	Aug. 29
(End of 1940-41 Season)	

(End of 1940-41 Season)

Republic — One Reel

028-8	Stars-Past and Present—Meet the Stars (10 min.)	July 24
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RKO — One Reel

14107	Early to Bed—Disney (8 min.)	July 11
14212	Information Please No. 12—(10 min.)	July 11
14108	Truant Officer Donald—Disney (8 min.)	Aug. 1
14313	Craig Wood—Sportscope (9 min.)	Aug. 1
14213	Information Please No. 13	Aug. 8
14109	Orphan's Benefit—Disney (9 min.)	Aug. 22
14110	Old MacDonald Duck—Disney (8 min.)	Sept. 12

(Eight more Disneys to come)

Beginning of 1941-42 Season

24401	Picture People No. 1	Sept. 12
24201	Information Please No. 1	Sept. 19

RKO — Two Reels

13112	March of Time No. 12—(20 min.)	July 4
13504	Musical Bandit—Whitley (16 min.)	July 18
13113	March of Time No. 13—(18 min.)	Aug. 1

(End of 1940-41 Season)

Beginning of 1941-42 Season

23401	Westward Ho-Hum—Kennedy (16 min.)	Sept. 5
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Twentieth Century-Fox — One Reel

1704	Anzacs in Action—Leland Stowe (10 min.)	June 20
1514	Good Old Irish Tunes—Terry-Toon (7 min.)	June 27
1110	Winter in Eskimo Land—Hubbard (10 min.)	July 4
1515	Bringing Home the Bacon—T. Toon (7 min.)	July 11
1702	War in the Desert—Reynolds (10 min.)	July 18
1516	Twelve O'Clock and All Ain't Well— Terry-Toon (7 min.)	July 25

(End of 1940-41 Season)

Beginning of 1941-42 Season

2201	Soldiers of the Sky—Douglas (10 min.)	Aug. 1
2551	The Old Oaken Bucket—Terry-Toon (7 min.)	Aug. 8
2101	Sagebrush and Silver—L. Thomas (10 min.)	Aug. 15
2501	The Ice Carnival—Terry-Toon	Aug. 22
2401	American Sea Power—Lowell Thomas	Aug. 29
2552	The One Man Navy—Terry-Toon	Sept. 5
2301	Pedigreed Dogs—Sports	Sept. 12
2502	Uncle Joey Comes to Town—Terry-Toon	Sept. 19
2202	Highway of Friendship—Adv. News Cameraman	Sept. 26

Universal — One Reel

5383 Stranger Than Fiction No. 93—(9 min.).....June 23
 5363 Meet Jimmie the Chump—Going Places
 No. 93 (9 min.).....June 30
 5251 Woody Woodpecker—Lantz cart. (7 min.).....July 7
 5252 Andy Panda's Pop—cartoon (7 min.).....July 14
 5364 Isles of Fate—Going Places No. 94 (10 min.) July 21
 5384 Stranger Than Fiction No. 94—(9 min.).....July 28
 5253 The Screwdriver (Boogie Woogie Bugle Boy
 of Co. B)—Lantz CartoonAug. 11
 5365 Garden Spot of the North—Going Places
 No. 95 (9 min.).....Aug. 18
 5385 Stranger Than Fiction No. 95—(9 min.).....Aug. 25
 (End of 1940-41 Season)

Beginning of 1941-42 Season

6241 Boogie Woogie Bugle Boy of Co. B—cartoon Sept. 1
 6371 Stranger Than Fiction No. 96Sept. 8

Universal — Two Reels

5892 The Winning Warriors—Raiders No. 12
 (18 min.)June 24
 5231 Once Upon a Summertime—Musical
 (17 min.) (reset)July 2
 5232 Rhythm Revel—musical (16 min.)July 30
 5233 Merry Madcaps—musicalAug. 20
 (End of 1940-41 Season)

Beginning of 1941-42 Season

6781 Death Marks the Trail—Riders of Death
 Valley No. 1 (19 min.)July 1
 6782 The Menacing Herd—Riders No. 2 (19 min.) July 8
 6783 The Plunge of Peril—Riders No. 3
 (19 min.)July 15
 6784 Flaming Fury—Riders No. 4 (19 min.)July 22
 6785 The Avalanche of Doom—Riders No. 5
 (19 min.)July 29
 6786 Blood and Gold—Riders No. 6 (20 min.).....Aug. 5
 6787 Death Rides the Storm—Riders No. 7
 (18 min.)Aug. 12
 6788 Descending Doom—Riders No. 8 (19 min.) Aug. 19
 6789 Death Holds the Reins—Riders No. 9
 (19 min.)Aug. 26
 6790 Devouring Flames—Riders No. 10
 (18 min.)Sept. 2
 6221 Is Everybody Happy—musical.....Sept. 3
 6791 The Fatal Blast—Riders No. 11 (19 min.).....Sept 9

Vitaphone — One Reel

6722 The Heckling Hare—Mer. Melodies
 (7½ min.)July 5
 6614 Meet John Doughboy—Looney Tunes
 (7 min.)July 5
 6409 It Happened on Rollers—Sports Par.
 (9 min.)July 19
 6723 Inki and the Lion—Merrie Melodies (7 min.) July 19
 6306 Trouble in Store—Novelties (10 min.).....Aug. 2
 6724 Aviation Vacation—Merrie MelodiesAug. 2
 6410 Lions for Sale—Sports Parade (9 min.).....Aug. 9
 6615 We, the Animals Squeak—Looney Tunes
 (9 min.)Aug. 9
 6510 Those Good Old Days—Melody Mast.
 (10 min.)Aug. 16
 6725 Sport Chumpions—Merrie MelodiesAug. 16
 6616 Henpecked Duck—Looney TunesAug. 30
 6726 Snow Time For Comedy—Merrie Melodies.....Aug. 30
 (End of 1940-41 Season)

Vitaphone — Two Reels

6005 Here Comes the Cavalry—Special (21 min.) June 28
 6103 Throwing a Party—Maxwell com.
 (20 min.)July 12
 6209 Happy Faces—Bway. Brevities (17 min.).....July 26
 6006 Carnival of Rhythm (Brazilian Rhythms)—
 Tech. SpecialAug. 23
 (End of 1940-41 Season)

NEWSWEEKLY**NEW YORK RELEASE DATES****Paramount News**

101 SaturdayAug. 16
 102 WednesdayAug. 20
 103 SaturdayAug. 23
 104 Wednesday.....Aug. 27
 (End of 1940-41 Season)

1941-42 Season

1 SaturdayAug. 30
 2 WednesdaySept. 3
 3 SaturdaySept. 6
 4 WednesdaySept. 10
 5 SaturdaySept. 13
 6 WednesdaySept. 17
 7 SaturdaySept. 20
 8 WednesdaySept. 24
 9 SaturdaySept. 27

Metrotone News

296 ThursdayAug. 14
 297 TuesdayAug. 19
 298 ThursdayAug. 21
 299 TuesdayAug. 26
 300 ThursdayAug. 28
 301 TuesdaySept. 2
 302 ThursdaySept. 4
 303 TuesdaySept. 9
 (End of 1940-41 Season)

1941-42 Season

200 ThursdaySept. 11
 201 TuesdaySept. 16
 202 ThursdaySept. 18
 203 TuesdaySept. 23
 204 ThursdaySept. 25
 205 TuesdaySept. 30

Pathe News

151101 Sat. (O.) Aug. 16
 152102 Wed.(E.) Aug. 20
 151103 Sat. (O.) Aug. 23
 152104 Wed.(E.) Aug. 27
 (End of 1940-41 Season)

1941-42 Season

25101 Sat. (O.) Aug. 30
 25202 Wed. (E.) Sept. 3
 25103 Sat. (O.) Sept. 6
 25204 Wed. (E.) Sept. 10
 25105 Sat. (O.) Sept. 13
 25206 Wed. (E.) Sept. 17
 25107 Sat. (O.) Sept. 20
 25208 Wed. (E.) Sept. 24
 25109 Sat. (O.) Sept. 27

Fox Movietone

98 SaturdayAug. 16
 99 WednesdayAug. 20
 100 SaturdayAug. 23
 101 WednesdayAug. 27
 102 SaturdayAug. 30
 103 WednesdaySept. 3
 104 SaturdaySept. 6
 (End of 1940-41 Season)

1941-42 Season

1 WednesdaySept. 10
 2 SaturdaySept. 13
 3 WednesdaySept. 17
 4 SaturdaySept. 20
 5 WednesdaySept. 24
 6 SaturdaySept. 27

Universal

6 FridayAug. 15
 7 WednesdayAug. 20
 8 FridayAug. 22
 9 WednesdayAug. 27
 10 FridayAug. 29
 11 WednesdaySept. 3
 12 FridaySept. 5
 13 WednesdaySept. 10
 14 FridaySept. 12
 15 WednesdaySept. 17
 16 FridaySept. 19
 17 WednesdaySept. 24
 18 FridaySept. 26

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Vol. XXIII

SATURDAY, AUGUST 23, 1941

No. 34

HERE AND THERE

MY EXHIBITOR FRIEND whose comments on the sales policy that has been imposed on the five major companies by the Consent Decree were published in the issue of August 9 seems to be an inconsistent fellow. If you remember, he predicted dire consequences for the independent exhibitors as regard to their ability to get pictures to keep their houses open, as well as to prices. He stated most emphatically that soon there will be many houses dark for inability to get pictures, and the exhibitors will have to pay "through the noses" for whatever pictures they get.

Now, read what he has written me again:

"This may be of interest to you and your readers.

"Universal, which for a long time was going to deliver 'Unfinished Business' and the Boyer on the 40-41 contract, is now going to deliver these next year. In addition, the company inserted an extra 35% picture this year, an Abbott and Costello, and another high-bracket picture, 'Tight Shoes,' which is a dog, making it a 5012a. Furthermore, the company is getting awful tough with exhibitors, with the result that all this good will which Blumberg and Scully are building up will slowly start to crumble away.

"How long can a company do these things? After all, U is an outfit that needed the exhibitors when Blumberg, Scully et al came in, but they seem to forget it. Furthermore, the deals they are asking for 41-42 are real tough, although the circuits are being offered only a fraction of the same number of percentage pictures. You can investigate the following figures—check them up:

"Independents: 16 at 35% to 40%; 12 at 25%; balance flat.

"Circuits: 6 at 35%; 6 at 30%; 7 at 25%; 'Hellzapoppin' and the Lloyd extra."

I have not investigated these figures, and for this reason I cannot say whether the terms Universal is asking for its new product in all other territories are the same as those that it is asking in this exhibitor's territory. As far as his territory is concerned, all that I can say to you is that this exhibitor is usually informed well, and his statements may be depended upon at all times

What I wish to call your attention to, however, is not the terms that Universal is asking of the exhibitors, but this: For months now this exhibitor, like many other exhibitors, has been complaining against the sales policy that has been forced upon five consenting companies by the Consent Decree, predicting, as said,

dire consequences for the independent exhibitor, insisting that the old system of selling pictures is far more preferable than the new system. Since Universal is not one of the consenting companies but still adheres to the old system by which an exhibitor may buy its entire year's output, what right has he to complain against the prices and the terms Universal is asking? Isn't that what he wants?

Among this exhibitor's criticisms, in the August 9 issue, there was one about the high prices that the five consenting companies are asking. My information is that what these companies are asking they have not been able to get; the exhibitors are not paying them because not only the pictures so far shown do not deserve them, but they would be too high even if the quality were better than it is.

Those exhibitors who have set themselves against the five picture group sales system have formed their judgment too hastily; they should have waited to see how it would perform in operation. If they had shown a little patience, they would soon find out that it is the only system that will enable them to buy pictures at what each picture is worth to their box office.

* * *

WHY ISN'T THE INDUSTRY doing something to counteract the attacks by Senators Nye and Wheeler? If these attacks are left unanswered, much harm will be done to the industry.

There is so much to talk about that the industry's defenders will have no trouble in offsetting the harm such attacks may do. In charitable work and in national defense efforts, the motion picture industry has always been in the forefront. Whenever a governmental agency, not only state, but national as well as local, appeals to the industry for aid, it gives it unstintingly.

Direct advertising of pictures, as recommended by Mr. Abram F. Myers and other exhibitor leaders, is, of course, helpful; but institutional advertising should not be overlooked. And the industry leaders should think of engaging radio speakers to tell the American public at least once a month of the good that our industry is doing.

Where is Mr. Hays? What is he doing to advise the industry leaders of the need to do something about these attacks?

* * *

IN THE AUGUST 9 ISSUE of "Film Bulletin," Moe Wax, its editor and publisher, has this to say about "Unfinished Business," the Irene Dunne picture. After quoting from

(Continued on last page)

"Tanks A Million" with William Tracy and James Gleason

(United Artists, 1941-42; time, 51 min.)

This is the first of Hal Roach's streamlined features; if the others to follow should offer as high quality of entertainment, Roach has hit upon a very good idea. Large downtown theatres should find it a welcome part of a two-feature program, and smaller theatres can show it even as their first feature. It is a fine comedy of army life. Some of the situations are extremely comical and should provoke hearty laughter. The comedy is not forced but comes naturally; and the leading character (William Tracy) is a likeable person. The fact that there is no romance does not detract from the enjoyment of the picture:—

Tracy, a railroad information clerk, is a walking encyclopedia. Having been drafted into the Army, Tracy studies all the rules and regulations in advance. On his very first day in camp he astounds the officers by his knowledge. In a short time he is made a top sergeant. This irks Joseph Sawyer, who had been in the Army for twenty years before he had been made a sergeant. He tries many tricks to discredit Tracy, but to no avail, for everything usually turns out to benefit Tracy. When the new commanding officer (James Gleason) arrives, Sawyer pleads with the Captain (Douglas Fowley) to assign Tracy as Gleason's orderly, for he knew Gleason's irascible nature and he felt that Tracy would annoy him with his outbursts of rules and regulations. Tracy accidentally spills powder on Gleason's uniform and rushes outside with it to clean it off; he puts it on and admires himself in it. A hostess (Elyse Knox), believing that he had been promoted, insists that he walk with her; just then a radio official, thinking he was Col. Gleason, grabs him by the arm and rushes him to the broadcasting station, where Gleason had been scheduled to make a speech. Tracy makes the speech and then returns to camp, fearful of the consequences. But when Gleason receives a telephone call from Washington complimenting him on the speech, he softens and praises Tracy. Sawyer goes to pieces at the outcome of events.

Paul G. Smith, Warren Wilson, and Edw. E. Seabrook wrote the screen play and Fred Guiol directed it. In the cast are Noah Beery, Jr., Knox Manning, Frank Faylen, and others.

Morally suitable for all.

"Mystery Ship" with Paul Kelly and Lola Lane

(Columbia (1941-42) Sept. 4; time, 65 min.)

Theatres catering to discriminating audiences will not find this program melodrama particularly suitable for their needs. But where action is demanded above anything else and patrons enjoy watching tough characters plotting and indulging in fights, this should do all right, for those patrons will find it fairly exciting. It is at best, however, suitable only for smaller theatres. The story is far-fetched; and, although it has romantic interest, this only tends to slow up the action:—

Lola Lane, a newspaper reporter, and Paul Kelly, a G-Man, try on several occasions to marry but each time they are interrupted by their duties to their respective jobs. On the day set for their latest attempt to marry, Kelly is called to his office and, together with his pal (Larry Parks), is assigned to a dangerous task that would keep him away for five months. Miss Lane, knowing that there must be a big story attached to the assignment, hides on board the ship Kelly was sailing on. It develops that the other passengers were Kelly's prisoners, a gang of dangerous alien criminals to be deported to their respective countries. Parks' job was to pose as one of the prisoners and to keep Kelly informed as to any plots. When Kelly finds Miss Lane, he warns her to behave and not to send any radio messages to her paper. Through a clever plot, the prisoners obtain the necessary ingredients for a bomb, with which they blow their way to freedom. They overpower the crew and take command. Kelly, Parks, and the Captain are put to work in the boiler room. But Kelly and Parks outwit them and get to a secret radio by means of which they send a message through the regular radio on the ship, which the gangster-leader interprets as coming from one of his own country's ships. The gangster proceeds as per Kelly's instructions and finds, to his dismay, that an American destroyer was waiting for them. Miss Lane is sent home on the destroyer. When Kelly finally arrives home, Miss Lane is waiting at the pier, determined to marry him.

Alex Gottlieb wrote the story, and David Silverstein and Houston Branch, the screen play; Lew Landers directed it, and Jack Fier produced it. In the cast are Trevor Bardette, Cy Kendall, Roger Imhof, Dwight Frye, and others.

Not for children.

"Ice-Capades" with Dorothy Lewis and James Ellison

(Republic, Aug. 20; time, 88 min.)

This is Republic's most ambitious effort to date; and it can be recommended as good mass entertainment. It combines romance and comedy with spectacular ice-skating routines, featuring the "Ice-Capades" company, including several well-known skating stars. The skating scenes are worked into the plot in a logical way, and, since there are not too many of them, they are all entertaining. The story is neither exciting nor novel; yet it serves its purpose well enough:—

James Ellison, newsreel cameraman, falls down on his assignment to go to Lake Placid to photograph a famous skating star. Knowing that his failure would mean dismissal, Ellison and his assistant (Jerry Colonna) go to Central Park where they photograph a young girl (Dorothy Lewis) who was skating there; Ellison instructs Colonna to take only long shots of the girl. He then turns the reel over to his superior (Alan Mowbray), claiming that they were pictures of the famous skating star. When the pictures are shown in a newsreel theatre, Ellison is horrified to find that Colonna had taken close-ups of the girl. Phil Silvers, an eccentric theatrical producer, sees the newsreel and is struck by the girl's ability; he decides to produce an ice-show. Thinking that he was signing up Miss Lewis, he enters into a contract with the manager of the skating star. He later learns his mistake and sues the newsreel company for a million dollars for fraud. Mowbray threatens to throw Ellison into jail. But Ellison appeals to Silvers—suppose he should find the girl, then Silvers could star her and he would be acclaimed as a discoverer of new talent. But he finds Miss Lewis to be an elusive person; he did not know that she was sought by the immigration authorities for deportation, and did not want any publicity. But Mowbray induces her to enter the show, pretending that otherwise Ellison would go to prison. She does enter the show, and is acclaimed as the star. Her troubles are over when Ellison proposes marriage to her, for that meant she would not have to leave the United States; any way she loved Ellison.

Isabel Dawn and Boyce DeGaw wrote the story, and Jack Townley, Robert Harari, and Olive Cooper, the screen play; Joseph Santley directed it, and Robert North produced it. In the cast are Barbara Jo Allen, Gus Schilling, and others.

Morally suitable for all.

"Our Wife" with Melvyn Douglas, Ruth Hussey and Ellen Drew

(Columbia, August 28; time, 99 min.)

A pretty good sophisticated romantic comedy. The production is lavish and the performances engaging. The story is of the type to appeal more to class audiences than to the masses, particularly since the plot is developed more by dialogue than by action. Yet it will probably draw the mass trade as well, owing to the popularity of the leading players. Considering the fact that the story is flimsy, it is to their credit that one's interest is held throughout:—

Ruth Hussey, her father (Charles Coburn), and her brother (John Hubbard), all three sedate professors, are on their way home from Europe. When one of the passengers (Melvyn Douglas), while intoxicated, falls overboard, a rumor starts that he, a former leader of a popular band, had tried to commit suicide because his wife (Ellen Drew) had divorced him. The ship stops at Cristobal for a few hours, and the passengers go ashore. Miss Hussey, her father and her brother, hastening back to the ship, notice that Douglas, intoxicated again, was going the wrong way. They take him back to the ship and the next morning learn, to their dismay, that Douglas had wanted to stay in Cristobal. Apologies are accepted by Douglas and they all become good friends; in a short time Miss Hussey is in love with Douglas. Since he planned to return to Cristobal, Douglas insists that Miss Hussey and her family use his suburban home in New York for the summer. When they eventually arrive there they find, to their surprise, that Douglas had returned to it. He had been inspired by his love for Miss Hussey to return and do some serious composing. They stay on as his guests. He completes a symphony which is played by a leading orchestra. That night he receives a visit from Miss Drew, who pleads with him to take her back. He makes her understand that he loved Miss Hussey. Just as she was to leave, Miss Drew falls down a flight of stairs and cries out that she could not move. She is clever enough to fool the doctors, who agree that she was suffering from temporary paralysis. Naturally she stays on at the house. Miss Hussey knows she can walk, but all her attempts to prove this are futile.

Douglas, feeling duty-bound, agrees to take Miss Drew away for treatments. An accidental fire is Miss Drew's undoing; she gives herself away, showing that her legs were perfectly all right. Douglas and Miss Hussey are united.

The plot was adapted from a play by Lillian Day and Lyon Mearson; P. J. Wolfson wrote the screen play, and John M. Stahl directed and produced it. In the cast are Harvey Stephens and Theresa Harris.

Morally suitable for all.

"Tillie the Toiler" with Kay Harris and William Tracy

(Columbia, Aug. 7; running time, 67 min.)

This is the first in a new series to be produced by Columbia. The comic strip by Russ Westover, from which the characters are taken, is known widely, and may prove helpful in putting the series across. Although the first picture is just mildly pleasant program entertainment, the series has possibilities, for the characters involved are amusing and sympathetic. Most of the comedy is provoked by "Tillie," who, although very pretty and charming, lacks brains. Fortunately for her, the predicaments she gets into usually turn out to benefit her as well as others:—

"Tillie" (Kay Harris) charms everyone she meets by her sweetness and good looks; she has many boy friends. "Mac" (William Tracy) falls in love with her at first sight. When "Mr. Simpkins" (George Watts), his employer, discharges his secretary, "Mac" induces him to engage "Tillie." She accepts the position only because the firm manufactured dresses which she could buy at a wholesale price. "Mr. Simpkins" dictates to her a letter to a "Mr. Winker" (Ernest Truex) offering him a partnership in his firm; he needed the money "Mr. Winker" would bring in. But while dictating the letter, "Mr. Simpkins" makes side remarks about Winker being a crook, which "Tillie" innocently inserts in the letter. Naturally this enrages "Winker" and the partnership deal is off. "Mr. Simpkins" goes to Chicago to interview another possible partner. He instructs "Tillie" very carefully about sending the new fall designs to the workroom. Again "Tillie" blunders and sends the wrong designs to the workroom. She then induces "Mac" to enter their line in a fashion display; against his better judgment "Mac" does this, fearful of what the results would be when "Mr. Simpkins" would return. Miracles happen; the clothes are acclaimed by the buyers, much to the surprise of "Mr. Simpkins" who had returned, and business starts to boom. "Mac" is made general manager.

Karen DeWolf wrote the story, and she and Francis Martin, the screen play; Sidney Salkow directed it, and Robert Sparks produced it. In the cast are Daphne Pollard as "Mumsy," Jack Arnold as "Whipple," Marjorie Reynolds as "Bubbles," and Franklin Pangborn, Bennie Bartlett, and others.

Morally suitable for all.

"Dive Bomber" with Errol Flynn, Fred MacMurray and Ralph Bellamy

(First Nat., Aug. 30; time, 131 min.)

This is one of the most interesting aviation pictures made, for it touches on a subject that is hardly known to the public—that of the research work done in aviation medicine to combat the atmospheric ailments suffered by fliers; and since the U. S. Navy cooperated in its production the picture has an authentic and realistic flavor. It has been given an excellent production, photographed in technicolor; many of the scenes of planes flying in formation are breath-taking in their beauty. Yet the picture should appeal mostly to men; the lack of romance, the technical talk, and the absence of feminine interest, may prove a drawback as far as women are concerned. It will, therefore, have to depend on the popularity of the players and the timeliness of the subject for strong box-office appeal:—

Fred MacMurray, Regis Toomey, and Louis Jean Heydt, three intimate friends, are all members of the U. S. Navy Air service. In maneuvers over Honolulu, Heydt meets with a serious accident, and is rushed to a hospital. Navy doctor Errol Flynn insists on an immediate operation; but he was too far gone and he dies on the table. Embittered MacMurray and Toomey haven't much faith in Flynn and feel that there was a possibility that he might have blundered; at any rate, they refuse his offer of friendship. Flynn, vitally interested in research work dealing with aviation medicine, decides to study it first hand by becoming a flyer himself. MacMurray is irritated when he is assigned to instruct Flynn; he insults Flynn at each opportunity. Flynn becomes a good friend of and assistant to

Ralph Bellamy, chief research specialist in aviation medicine; together they work hard to discover means of combatting the various forms of aviation illness, such as blackouts and high altitude sickness. In a general check-up of the men, they find Toomey suffering from chronic fatigue, which meant he would have to be grounded. Unable to take it, Toomey resigns and joins a Canadian outfit flying bombers to Europe; MacMurray is enraged. But Toomey's crackup and eventual death proves to MacMurray that Flynn was right, and he offers himself for any tests they might want to make. Together, he and Flynn perfect a suit to protect high-altitude fliers. But just before the final test Flynn discovers that MacMurray was suffering from fatigue and forbids him to make the test. MacMurray disregards the warning and takes the plane up; but it is too much for him. Feeling that he was through, he makes notations just before becoming unconscious. The plane goes into a spin, crashing and killing MacMurray. In a touching ceremony, the Navy men gather at the San Diego Naval Air base to pay tribute to the courage of MacMurray, whose death was not in vain, for his tests meant that flying could be made safer.

Frank Wead wrote the story, and he and Robert Buckner, the screen play; Michael Curtiz directed it, and Hal B. Wallis produced it, with Robert Lord as associate producer. In the cast are Herbert Anderson, Allen Jenkins, Addison Richards, Cliff Nazarro, Alexis Smith, and others.

Suitable for all.

"Life Begins For Andy Hardy" with Mickey Rooney and Judy Garland

(MGM, August 15; time, 100 min.)

This latest "Hardy" picture is just as human, just as interesting, as well as amusing as were the others in the series. As a matter of fact, "Andy" is even more sympathetic, for, in the process of growing up, he displays good characteristics. "Andy's" predicaments have been treated in a somewhat serious vein, with less emphasis on the comic angles. This is to the picture's benefit. Nevertheless it has its light touches; and, as usual, everyone in the cast performs his or her respective role realistically and capably:—

After the high school graduation, Lewis Stone (Judge Hardy) has a serious talk with Mickey Rooney (Andy Hardy) about his future. Rooney is not certain about going to college, preferring instead to try to earn his own way for a time. His parents, despite their fears, permit him to go to New York to look for work. Judy Garland, Rooney's childhood friend and most ardent admirer, who lived in New York, promises to keep an eye on Rooney, even though he treated her like a child. Rooney finds it difficult to obtain work; just when he is down to his last cent he obtains a job as office boy for \$10 a week. He befriends a young man (Ray McDonald), who had ambitions to become a doncer. He even sneaks him into his hotel room, since Ray had no money of his own. Rooney is shocked when he returns home one evening to find that McDonald had died from a heart attack; he obtains a loan so as to pay for a decent funeral. Rooney is about to become involved with the wrong sort of girl (Patricia Dane), but his better judgment and his father's advice help him to overcome the temptation. Sobered by the things that had happened to him, Rooney decides that education was important, and so he returns home ready to enter college in the fall.

Agnes Christine Johnston wrote the screen play, and George B. Seitz directed it. Fay Holden, Ann Rutherford, and Sara Haden are in the cast.

Suitable for all.

"Forty Thousand Horsemen"

(Goodwill Pict. Corp.; running time, 85 min.)

An interesting war melodrama, showing the exploits of the Anzac Cavalry in Africa and the Holy Land during the first World War. The plot is of little consequence, except as the means of following the troops from one battle to another. Although none of the players are known in this country, they do well in their respective roles, particularly Grant Taylor. The battle scenes are handled well; the cavalry charge in the fine battle is thrilling.

Produced with the cooperation of the Australian Department of Defense, the picture will depend for its drawing power upon the interest of the public in the Australian Anzac soldiers whose valor in the present war has made them heroes.

Morally suitable for all.

an advertisement that Universal published in the February 9 issue, pointing out to the fact that, by a statement in that advertisement, Universal promised to deliver this picture in the 1940-41 season, Mr. Wax said the following:

"It went into production February 5th and shooting was completed on April 8th. It was in the cutting room until April 27th, when director Gregory La Cava locked it up and got married. He returned from his honeymoon at the end of May and did some more work on the film until about the middle of June, then the score was completed. About the 22nd of July it was previewed in both Oakland and Palo Alto on the coast. Universal decided to make a new ending and La Cava returned to the lot on July 29th and made a few added scenes with Irene Dunne.

"Despite the vicissitudes encountered during its production, UNFINISHED BUSINESS could easily have been 'finished business' well in advance of the expiration date of Universal's 1940-41 contracts."

But suppose it wasn't ready by that time, what would prevent Universal from delivering the picture in the 1940-41 season? I well remember that Metro for several years had the pictures of three seasons overlapping; and it kept on delivering the pictures owed from each season. Bill Rodgers cleaned up the owed pictures eventually by cancelling them, but he did that only after obtaining the written consent of the exhibitors involved.

Harrisons Reports will be glad to publish Bill Scully's version of the matter.

* * *

FOR WEEKS AND WEEKS Harrison's Reports has been saying that the sales system that the five consenting companies have been compelled by the Government to adopt will prove beneficial, not only to the exhibitors, but also to the producers; the producers, by being compelled to show their goods before being permitted to sell them, would have to improve the quality of their pictures. "Variety" now comes along and supports this theory, only in another way.

In its August 13 issue, it has this to say partly:

"Generally mediocre—or worse—quality of the pix in the first blocks being offered under the consent decree is one of the greatest breaks the industry has ever had the good fortune to experience. So opined . . . a top executive, in an excellent spot to view the full range of production, distribution and exhibition.

"His reasoning is simple. Distributors are having a tough time selling the films. Salesmen are having bad reviews and tough talk tossed into their faces until they are blue, by exhibitors who have seen the product and know whereof they speak.

"Result is that contracts aren't coming in the way they were expected . . ."

That most of those exhibitors who are now opposed to the new sales policy will soon realize how beneficial it is, this paper can hardly have any doubt. The only trouble will be that, just as they are beginning to receive the benefits, the Consent Decree will

be nullified, because, as Abram F. Myers stated, it is doubtful if the case against the three non-consenting distributors will have been finished by August 1, next year.

But even if the Consent Decree is abolished, it will have left its mark upon production—the producers will have learned by that time that it pays them to produce good pictures, and they will undoubtedly continue producing them.

* * *

THOSE OF YOU WHO HAVE MGM pictures under contract should roll up your sleeves and go to work to get the most money out of "Whistling in the Dark"; you will get good dividends if you should do so, for it is truly a fine comedy.

Red Skelton is not, of course, known yet, but he is a capable actor, and has the making of a first-rate star. And you should do all there is in your power to introduce him to your public.

Some of you may say: "Why should I exert great efforts to help make a star and then be charged higher prices for his pictures?"

When an unknown player becomes a star, his pictures cost more money, not only because he draws a bigger salary, but also because the film company who has him under contract cannot afford to put out cheap pictures. Consequently, the distributor has to charge more money for that star's pictures. After all, it is not how much the exhibitor has to pay for a picture that counts; it is what the picture will bring to the box office. It is better to pay for a picture a rental equivalent to 35%, and even 40%, of the gross receipts and play to capacity houses, than pay a very small price for a picture and draw into the theatre no more than a corporal's guard.

* * *

ALLIED STATES ASSOCIATION has urged the House and the Senate committees to start the tax from 5 cents, instead of exempting all admissions up to and including 10 cents, on the ground that some of the exhibitors who are now charging 10 cents would lower their admissions to 9 cents so as to avoid paying the tax. This, he felt, would do the other theatres much harm.

At the same time, Mr. Myers, who was speaking for the Allied organization, recommended that children should be exempt from paying a tax.

"The bill (H. R. 5417,)" said Mr. Myers, "as reported by the committee embodies the principal features of Allied's program, but should be amended in certain particulars."

* * *

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HERE AND THERE

UNDER THE HEADING, "Viewpoints," Chick Lewis, editor and publisher of "Showmen's Trade Review," said the following in his August 23 issue:

"It was an exhibitor speaking . . .

"He, like so many other exhibitors, had anticipated only trouble, higher prices and possibly shortage of product in the consent decree selling methods. Instead, his experiences on the first blocks proved to be quite the contrary. In the case of one particular company he stressed the fact that because it had a poor year he could never have made a deal because based on past performances he would have to offer substantially less money under block buying. He could not afford to gamble on the company for another year.

"However, he was one of the limited number who sat through the screenings of this company's first block of five, and having seen the pictures for himself he was better qualified to make the deal he did make within two days after the screenings. Instead of the distributors making extravagant claims about pictures to come, they said nothing and let the pictures speak for themselves—which they did, eloquently."

Unfortunately, by the time the exhibitors begin, as said in last week's issue, to feel the benefits of the new selling system, the system will be abolished, unless the Government, of course, wins its case against the three non-consenting distributors.

There is one point, however, to which I wish to call your attention: just why there should be a shortage of product, as was predicted by my exhibitor friend whose comments were printed in these columns three weeks ago, and by other exhibitors, is something that I cannot understand. The studios are working harder, if anything, and have allotted for production purposes more money this season than they had allotted last season.

As for the assertion that the exhibitors will have to pay more money for film, it is my belief that capable exhibitors will be able to pay less, if anything, than they would have paid had they bought the pictures in a block of fifty, by reason of the fact that the salesmen will not be able to employ smooth talking to make an exhibitor believe that the pictures which they are selling him, and which are not yet even a twinkle in the producers' eyes, are going to be the "greatest the world has ever

seen"; he will either have seen the pictures himself, or will have received a report from a reliable source, and will know what they are actually worth to him.

* * *

COMMENTING FURTHER upon the subject of Universal's withholding "Unfinished Business" from the 1940-41 season and selling it among its 1941-42 season's pictures, Moe Wax, editor of the Philadelphia "Film Bulletin," says:

"From time to time, a distributor thinks it is smart business to pull out a scheduled summer release and hold it for re-sale the following season. Since the time of the celebrated exhibitor 'strike' against Paramount several years ago, there has been a decrease in the distributors' inclination to employ this shabby practice, but it appears occasionally, as in this case of 'Unfinished Business.'"

When the contract contains numbers, or only titles, without any distinguishing mark to enable an exhibitor to "pin" a distributor down, there is no way by which an exhibitor could legally force a distributor to deliver a picture that is withheld. The only system that can make such a procedure impossible is that which has been imposed on the five distributors by the Consent Decree. And yet there are exhibitors who are opposed to it.

You can't eat your cake and have it. If you want an end to such abuses, then you have to accept a system that can put an end to them; otherwise you will continue having them.

* * *

ADDRESSING THE EXHIBITORS of North and South Carolina at their convention, H. M. Richey, assistant to W. F. Rodgers, of MGM, stated that his company started a canvass of ninety leading newspapers throughout the United States in an effort to find out from them what the public wants in pictures.

As a publicity stunt, canvassing leading newspapers for such a purpose is an excellent thought, but if it was intended as a means of finding out what sort of pictures the public would prefer it is a waste of time. Paramount had a similar thought in its early years, only that it sought to ascertain public taste through exhibitors, instead of through the press—each film shipment contained a blank, which the exhibitor was requested to sign, informing Paramount how that particular picture was liked by his customers. The results of such a canvass were nil.

(Continued on last page)

"Lydia" with Merle Oberon

(United Artists, Aug. 29; time, 100 min.)

This romantic drama, told in flashback, has been given an excellent production and is performed by a competent cast of players skillfully; but it is strictly adult fare. Its appeal will be directed mostly to women; as far as men are concerned, the pace is too leisurely, and the story may prove too sentimental for their tastes. Moreover, it is one of those pictures in which the plot is developed by dialogue rather than by action. There are several touching scenes dealing with the heroine's contact with poor blind children. Edna May Oliver delights one, as usual, with her characterization of a sharp-tongued but kind old lady:—

At the dedication exercises of a new home for blind children, Miss Oberon (made up as an elderly woman) meets Joseph Cotten, an old friend whom she had not seen for many years; she promises to call at his apartment for tea. When she arrives there, she is delighted to find George Reeves and Hans Yaray, two men who had loved her in her youth. They start talking about old times. The story drifts back to the time when Miss Oberon, young, charming and impetuous, lived with her wealthy grandmother (Miss Oliver), whom she adored. Cotten, a young physician and son of the family butler (John Halliday), had escorted her to her first ball. Although he had fallen in love with her at first sight, she had eyes only for Reeves, with whom she had planned to elope. Cotten, feeling that Reeves was not for her, had thwarted their plans. At first she was heartbroken; but she got over it quickly for she had become interested in a poor blind boy; this had led her to found a home for poor blind children. To this home had come Yaray, a blind pianist, who offered his services. In a short time, he, too, had fallen in love with her. But when she had met Alan Marshall, she had forgotten every one else. They had gone to her family cottage in a fishing village, where they had spent several intimate and happy weeks. But one day he went away, leaving a note saying that, although he loved her, there was another woman; that as soon as he could settle matters he would return and marry her. She had waited in vain; she had finally promised to marry Cotten. Her grandmother's sudden death had been a shock and she had gone back to the cottage for a rest. Realizing then that she could not have forgotten Marshall, she had broken off with Cotten. She had devoted her life to the blind children after that. Just as she finishes her story Marshall appears; he inquires why he had been called to the place for he recognizes no one, not even Miss Oberon. She knows then how foolish had been her romantic dreams.

Julien Duvivier and L. Bush-Fekete wrote the story, and Ben Hecht and Sam Hoffenstein, the screen play; Mr. Duvivier directed it, and Alexander Korda produced it. In the cast are Sara Allgood, Billy Roy, and Frank Conlan. Not suitable for children or adolescents.

"Flying Bind" with Richard Arlen and Jean Parker

(Paramount, Aug. 29; time, 68 min.)

This is a pretty good program melodrama. The first half is devoted to the romantic bickering between the hero and the heroine and is fairly amusing. The thrills are concentrated in the second half, and during that time one is held in pretty tense suspense. Although discriminating audiences may find the story far-fetched, the masses will overlook this, for it provides plentiful excitement. The comedy is a little forced:—

Richard Arlen, a commercial aviator, leaves his job to open an air-line service of his own, and Jean Parker, a stewardess, goes with him. Arlen buys a plane and calls his company the "Honeymoon Air Service"; he flies couples to Las Vegas, where they are married, and then back to Los Angeles. In six months he is able to pay off his debt for the plane. But he is so engrossed in his business that he neglects Miss Parker. Annoyed when she overhears him saying that he could not think of romance with her because she was too important to his business, Miss Parker tells him she was resigning and that she would marry an ardent suitor (Dick Purcell), a publicity agent. Arlen, to prevent this, sends Purcell east on a fake publicity job. In the meantime, Roger Pryor, Arlen's former co-pilot, enters into a plan with a foreign agent (Nils Asther) to steal a secret device from a U. S. bomber, and to use Arlen's air-service to escape. Asther and a co-worker (Kay Sutton) pose as a couple wishing to be wed and leave in the plane with another couple (Grady Sutton and Marie Wilson), Miss

Parker, and Arlen's mechanic (Eddie Quillan.) They go through the marriage ceremony in Las Vegas; just as they were to take off, Pryor, who had already stolen the device, appears, and begs Arlen for a ride. Once in the plane, Pryor and Asther, at the point of a gun, order Arlen to cross the border. The plane is damaged and Arlen is forced to land. Sutton in an effort to set up a signal, starts a forest fire. Pryor tries to kill Arlen but is himself killed. The others are rushed into the plane. Arlen outwits Asther and flies to Las Vegas where Asther is arrested and the device recovered. By this time Miss Parker realized she could not leave Arlen.

Maxwell Shane and Richard Murphy wrote the screen play, Frank McDonald directed it, and William H. Pine and William C. Thomas produced it.

Not suitable for children.

"Charlie Chan in Rio" with Sidney Toler, Mary Beth Hughes and Victor Jory

(20th Century-Fox, Sept. 5; time, 61 min.)

This is neither as gripping nor as interesting as some of the other "Chan" pictures. For one thing, the mystery is solved with a minimum number of thrills, and the story lacks conviction; for another, the regular followers of pictures of this type should be able to spot the murderer easily. Yet the production values are good, the comedy provoked by "Chan's" son is amusing, and the performances are adequate. It should, therefore, fit in well enough on a double-feature program:—

Sidney Toler (Charlie Chan) and his son (Sen Yung) leave Honolulu for Rio de Janeiro, there to arrest Jacqueline Dalya, who was wanted on a murder charge. They arrive on the day that she had become engaged to a young millionaire (Ted North). Not wishing to start a scandal in the cafe where she worked, Toler and the Rio police chief (Harold Huber) decide to arrest her at her home that night. But by the time they arrive they find that she had been murdered. They naturally start the investigation by questioning several persons who had arrived for the engagement party. Kay Linaker, the victim's secretary, supplies Toler with information he needed. Having learned that Miss Dalya had paid a visit to a psychic (Victor Jory) that afternoon, Toler orders that he be brought to the house; also Truman Bradley, Miss Dalya's ex-husband. Jory confesses that he was the brother of the man Miss Dalya had murdered, and that, under the influence of a drug, he had induced her to confess; he had recorded the confession. Chan, following a clue, accuses Miss Linaker of the murder. She then confesses that she was the wife of the man Miss Dalya had murdered, and, knowing that Miss Dalya intended eloping with North that night and would thus evade arrest, she had killed her.

Samuel G. Engel and Lester Ziffren wrote the screen play, Harry Lachman directed it, and Sol M. Wurtzel produced it. In the cast are Cobina Wright, Jr., Richard Derr, Hamilton MacFadden, Iris Wong, and others.

Not suitable for children.

"Belle Starr" with Randolph Scott and Gene Tierney

(20th Century-Fox, Sept. 12; time, 87 min.)

This is another post-Civil War story, in which great care has been taken with the production. But for all its lavishness and technicolor photography it is only fair entertainment; and, considering that it is an outdoor melodrama, it is surprisingly lacking in excitement. The story is not such as to thrill or even please the spectator, for it is filled with bitterness, hatred, and suffering. Moreover, the two most sympathetic characters meet with death in the end. One of the picture's other faults is the excessive amount of dialogue, which slows up the action. There is very little comic relief:—

When John Shepperd, a Captain in the Confederate Army, returns at the end of the Civil War to his Missouri home, he finds that his sister (Gene Tierney) was still passionately devoted to the Southern cause and would not abide by Yankee laws. In the presence of Dana Andrews, a Major in the Union Army, who loved her, she expresses great admiration for Randolph Scott, a guerilla leader, who was gathering together an Army to fight the Northerners. Scott, having learned from his aide (Chill Wills) about Miss Tierney's praise of him, calls to see her while she was giving a dinner party at which Andrews was present. She proudly introduces Scott to her shocked guests. Andrews orders Scott to leave with him; but once outside Wills

disarms Andrews and Scott goes back to the party. The Union Army, tipped off by an informer, rushes to Andrews' help, but Scott and his men manage to get away; Scott is, however, wounded and returns to Miss Tierney, who takes him into the house. He is found there and arrested together with Shepperd. Following orders, Andrews is compelled to burn down Miss Tierney's home. Embittered, she joins Scott's army and engineers the escape of Scott and of her brother; they all rush to the hideout in the hills. Miss Tierney refuses to leave with her brother or to believe him when he tells her that Scott was not fighting for a cause but for the thrills. Eventually she marries Scott and fights right along with his men. She shows disapproval when Scott takes into his army notorious outlaws; her brother is killed by one of these outlaws. She begs Scott to give up, but he wants to carry through one more scheme; she leaves him. But, on learning that Scott and his men were walking into a trap, she rushes to warn them; she is shot and killed by a vicious informer for the reward money. In order to thwart this murderer, Scott refuses to identify her as his wife; he gives himself up.

Niven Busch and Cameron Rogers wrote the story, and Lamar Trotti, the screen play; Irving Cummings directed it, and Kenneth Macgowan produced it. In the cast are Elizabeth Patterson, Louise Beavers, Olin Howland, and Joseph Sawyer.

Morally suitable for all.

"World Premiere" with John Barrymore, Frances Farmer and Ricardo Cortez

(Paramount, Aug. 15; time, 70 min.)

An attempt to mix comedy with melodrama has had only fair results in this picture. The trouble is that one can hardly take the melodramatic action seriously, for the characters involved in these acts are lampooned. For instance, three foreign saboteurs, who set out to destroy a certain motion picture and those concerned in its production, are supposed to be the menaces; instead, they are the comedians. Moreover, since there is no one for whom the spectator can feel particular sympathy, one loses interest in the outcome:—

Sig Rumann, a German agent, and Luis Alberni, an Italian agent, leave for Hollywood with instructions to destroy a new film, based on an anti-Axis theme, which had been produced by John Barrymore. By posing as extras, they manage to get into the studio. They learn that Barrymore intended leaving with the leading players for Washington, there to hold the world premiere of the picture. They send threatening letters to everyone warning them not to go. At first, no one takes the threats seriously, believing it to be part of a publicity campaign started by Barrymore. But they soon find out differently, and every one refuses to go. Barrymore tricks them on to the train, and they find themselves on the way to Washington, against their own wishes. The film, which had been placed in the cage of a tiger, as a means of protection, is stolen by Fritz Feld, leading foreign agent; he substitutes for it a German-made film praising the new order. He throws the can containing the regular film out of the train, without realizing that it had fallen right into the baggage car of a train that was going in the opposite direction. The film is delivered to the theatre, after the German-made picture had already started and had surprised the audience. The spies try to hold back the delivery of the film, but they are finally overpowered, and the regular picture is screened. Differences that had arisen between the stars (Frances Farmer and Ricardo Cortez) are adjusted.

Gordon Kahn and Earl Felton wrote the story, and Earl Felton, the screen play; Ted Tetzlaff directed it, and Colbert Clark produced it. In the cast are Eugene Pallette, Virginia Dale, Don Castle, and others.

Morally suitable for all.

"This Woman Is Mine" with Franchot Tone, John Carroll, Walter Brennan and Carol Bruce

(Universal, Aug. 22; time, 90 min.)

Just a moderately entertaining sea melodrama. For three-quarters of the picture, the action moves at a slow pace and the characters indulge in too much talk. Only in the closing scenes, during an Indian raid on the ship, is there any real excitement. The settings are realistic and the performances are good. But the material is weak; thus the players are at a disadvantage. There are a few songs and a romance.

The action takes place in 1810:—

Aboard the "Tonquin," which sails from New York on a fur-trading expedition for John Jacob Astor, are Walter Brennan, the Captain; Nigel Bruce and Leo G. Carroll, experienced fur-traders; Franchot Tone, Astor's trusted employee; John Carroll, a French-Canadian leader of the crew, and the crew itself. After the ship had set sail, Tone discovers Carol Bruce, a young singer, who had been lured aboard the ship by Carroll; he had led her to believe they were bound for France, where she could further her career. Brennan, a stern disciplinarian, is shocked to find the girl and believes that Tone had brought her aboard. He orders her to work as cabin boy and warns the crew that any one caught speaking to her would be given fifty lashes. Tone comforts Miss Bruce the best he can. While the ship stops at an island for water, Miss Bruce goes aboard. Carroll follows her and begs for forgiveness. But when she mentions marriage, he laughs at the idea; she then realizes that his feelings for her were not genuine. Since they had not returned to the boat, the Captain starts to sail away without them. Tone, at the point of a gun, forces him to return for them; after this is done, Tone is put in the brig and Miss Bruce is locked in her room. Carroll, conscience-stricken, confesses and offers to marry Miss Bruce, but she refuses; her affections were all for Tone. The ship finally reaches its destination, and N. Bruce and Carroll start their negotiations with the Indians. The Captain, thinking he could do better than the others, listens to a conniving Indian (Abner Biberman), who tricks him into sailing the ship to his tribe for fur-trading; Miss Bruce is aboard. Tone and Carroll, hearing of this, risk their lives to get to him to warn him; but by the time they arrive the unfriendly Indians had boarded the ship. Tone and Miss Bruce escape, but the others are trapped. Brennan, although wounded, blows up the ship.

Gilbert W. Gabriel wrote the story, and Seton I. Miller and Frederick Jackson, the screen play; Frank Lloyd directed and produced it. In the cast are Frank Conroy, Sig Rumann, and others.

Suitability Class A.

"Dr. Kildare's Wedding Day" with Lew Ayres, Lionel Barrymore and Laraine Day

(MGM, Aug. 22; time, 82 min.)

Having decided to take Laraine Day out of this series so as to feature her in bigger pictures by which it hopes to make her a first-rank star, the executives of the Metro-Goldwyn-Mayer studio found no other way of doing it successfully without hurting the Dr. Kildare series except by killing off the character Miss Day represents in the picture. This gave the studio a chance to play upon the audiences' sympathies. In quality, the picture comes up to the standard of the others of this series. The suspense is just as tense, its educational tone just as interesting, and the romance just as pleasing:—

The wedding day of Dr. Lew Ayres and Nurse Laraine Day is set, and Dr. Lionel Barrymore promises to spend a month in a sanitarium so that Dr. Miles Mander, a specialist, might give him a thorough examination to determine whether he had cancer or not. A bachelor dinner is given for Dr. Ayres and, because he could not attend it as he had been called into consultation on an important case, Miss Day decides to take his place. While crossing the street she is run over by a car and killed. Dr. Ayres is so broken up when he sees her dead that he goes to pieces. Dr. Barrymore then undertakes to win him back to his work. He eventually succeeds, for Ayres' love for his work was as great as was his love for Miss Day.

The story is by Ormond Ruthven and Lawrence P. Backman; the screen play, by Willis Goldbeck and Harry Ruskin. Harold S. Bucquet directed it. Some of the supporting players are Red Skelton, Samuel S. Hinds, Nils Asther and Alma Kruger.

Suitable for the entire family.

Several years ago Motion Picture Herald sought the opinion of exhibitors as to what books, plays or magazine stories would make box office pictures, and the answers were such that, if the producers would have paid any attention to them, they would have gone broke in no time.

Picture production is a specialized art, and the fact that newspaper people make their living out of writing, or of criticizing pictures, does not qualify them as experts of what the public wants. Even when they possess a natural aptitude to pass on story material, still they have to acquire some experience before being able to hit a bull's eye.

* * *

BY A CIRCULAR LETTER sent to every member of The Independent Theatre Owners of Ohio, P. J. Wood, secretary, informed them that the contract of a certain silverware company does not contain "the full representations of the deal." Mr. Wood tried to communicate with the officers of the company in Chicago, but was told by the young lady in charge of the office that they had not been in the office for ten days and she did not know their whereabouts.

This is not the first time that Mr. Wood has tried to protect the members of his organization from unreliable persons; he has sent out frequent warnings.

The exhibitors should make it a point, before signing a contract with the representatives of companies they know nothing about, to consult the secretary of their regional organization. The secretary, before endorsing any such company, will naturally investigate it. In this manner, their interests will be protected.

* * *

ACCORDING TO AN INSPIRED statement in the trade press, the earnings of Paramount Pictures Corporation for 1941 will be about \$9,500,000.

Harrison's Reports is glad, indeed, that things look so rosy for Paramount, and no doubt for the other distributing companies, for the reason that, about two years ago, they all started crying, leading the exhibitors to believe that, with the loss of their foreign market, they might be compelled to fold up, unless, of course, the exhibitors came through with more money for the pictures.

The distributors will now have no excuse for asking higher film rentals, unless they improve the quality of their pictures greatly. Of the pictures they have so far shown, the percentage of good pictures is not greater than that of former seasons.

NORMAN SPER IS RECOGNIZED as being the foremost authority on football. He writes for Liberty Magazine, his column is syndicated in a number of newspapers, and he gives radio broadcasts on a national hook-up. For years he had been predicting which team will win the nation's twenty-five outstanding football games, and he has been eighty per cent accurate. He has been able to be so accurate by close study of the different teams, and the performance of each individual player. He obtains data on more than one hundred teams.

Mr. Sper is now compiling thirteen 400-foot shorts, which he is going to release to the theatres one a week, the first one to be shown one week before the first game of the season is played.

During the practice season of last spring, Mr. Sper took more than seventy-five thousand feet of film of all the players who will represent the colleges this fall.

Each short reel will contain the shots of the players of the two teams that are to play the game one week afterwards. These shots, some of which will be in slow motion, Mr. Sper will analyze, and then he will make a prediction as to what team he thinks will win the game, and why. Thus the spectator will have a chance to determine whether Mr. Sper is justified in making a certain prediction or not.

Feeling that this reel will be a great inducement for increased patronage, Harrison's Reports is passing this information on to you for whatever it is worth.

Distribution of these reels is made by Myke (M. H.) Lewis, a former distribution executive of Paramount, from the Hotel Pierre, New York City.

* * *

YOUR COPY OF NEXT WEEK'S issue of Harrison's Reports will reach you two and perhaps three days late. The reason for it is, first, the holiday, and secondly the fact that Paramount is going to show two pictures on Tuesday, two on Wednesday, and one picture on Thursday, and I want to include them in that issue.

* * *

LOOK OVER YOUR FILES of Harrison's Reports, and if you find the copy of an issue missing let me know so that I may send you a duplicate copy.

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HERE AND THERE

ACCORDING TO LAST WEEK'S Variety the Minnesota exhibitors are panic-stricken as a result of the situation they themselves have created, and are pleading with the distributors to find some way by which they could release pictures to them so that they might not be compelled to shut down their houses because of lack of pictures to run.

Every one of you knows, I am sure, that Allied Theatre Owners of the Northwest succeeded in having passed in that state a law that requires the distributors to sell all their year's output in a group. This naturally made the selling system that was established by the Consent Decree illegal. The distributors have appealed to the courts for an injunction until the constitutionality of the law was tested, and it seems as if the decision of the court on the injunction proceedings will not be reached for several weeks. In the meantime, the exhibitors in that state are finding the available product diminishing to a dangerous point.

On competent counsel's advice, Harrison's Reports has taken the position that the Minnesota compulsory block-booking law is unconstitutional; the Minnesota exhibitors, also on advice of counsel, believe that the law is constitutional. The law's status, however, will not be known until the U. S. Supreme Court, to which the decision will, if adverse, be naturally appealed to, has rendered its decision. In the meantime, the exhibitors of that state are paying. If the distributors find some way to circumvent the Minnesota law temporarily and offer them relief, they will have to pay the distributors' terms and like it. They will have to pay "through the nose" even if the law should be declared constitutional, because they have placed themselves into an inferior position when it comes to bargaining. They must have pictures to keep their houses open, and the distributors seem to be biding their time letting the exhibitors sizzle.

In contrast to the conditions in Minnesota are the conditions everywhere else. Because of the fact that the exhibitors have a chance to see the pictures that they are asked to buy, they are offering a price commensurate with their value, and not with what the salesmen would have made them believe that they are worth.

Can there be a better selling system other than that which compels the seller to show what the quality of his wares is before a sale? The Minnesota exhibitors say that there is—the blind-selling system; common sense says that there is not. In the meantime they have

created a situation from which they do not know how to extricate themselves.

* * *

IN THE LAST ISSUE OF "Theatre Arts," Walter Wanger writes partly as follows:

"Only when producers are assured that distinctive new films will be given individual consideration will they be able to bring about proper advancement in the field of production. In the light of 1941, a reclassification of entertainment and its more intelligent presentation are as important to progress as giving pictures the greater realism and character they need so much."

How can the producers produce "distinctive new films" under the factory method, which Walter Wanger advocated so much? When Mr. Abram F. Myers spoke to the screen-writers guild, seeking their support of the Neely Bill, which would make it possible for the producers to make "distinctive new pictures," Wanger tried to discredit him as advocating censorship—he insisted that the Neely Bill was nothing but censorship.

Walter Wanger may be ready with the pen, but as an advocate of "distinctive new pictures" by the old system, he is distinctly old-fashioned.

* * *

SOME TIME AGO A SMALL TOWN exhibitor called this paper's attention to the fact that some trailers emphasized the fact that the pictures were the best in the previous year.

"Broadway Melody," he said, was dated correctly and nothing could be done about it, but not "Young Tom Edison," the trailer of which stated that it was "one of 1940's outstanding productions." He felt embarrassed to run in April, 1941, a picture that was considered the best in 1940. It was apt to lead people to believe that he ran nothing but old pictures.

The exhibitor's complaint is just and something should be done about it. In the case of "Young Tom Edison," the title might just as well have stated that it was one of the best pictures of the year instead of 1940. The picture would not have been praised any the less, and the exhibitors who ran it would not have been presented to the public as showing old pictures.

It might be better if dated pictures, such as "Broadway Melody," were produced early in the year so that all subsequent run theatres might be able to show it before the year is over.

"Birth of the Blues" with Bing Crosby, Mary Martin and Brian Donlevy

(Paramount, Rel. date not set; time, 85 min.)

Considering the popularity of the players and the attractive title, this should do very good business. And the masses should enjoy it considerably, even though the action is occasionally slowed down by details. The majority of the songs are tunes that will be familiar to many; they should be enjoyed by young and old alike, for both Crosby and Miss Martin put them over in fine style. An additional attraction for the younger crowd is the jazz music. There is a pleasant romance and some comedy. The story opens in New Orleans, in 1895:—

Minor Watson is horrified because of his young son's preference for the music of the colored folk instead of the classics. Despite many whippings, he refuses to change. By 1910, the son (Bing Crosby), now grown, still prefers the colored rhythms; his hope was to form a band of white players to introduce and popularize jazz music with white folk. He is overjoyed when his faithful servant (Rochester) tells him that he had found a "hot" cornet player (Brian Donlevy.) But they first have to bail him out of jail; this they accomplish with money borrowed from Miss Martin, whom Crosby had met accidentally. Miss Martin goes to live with her grandfather, but she soon returns with her baby aunt (Carolyn Lee): her grandfather had died, and, since she had no one to go to, Crosby permits her to live in his run-down mansion, where he and the players lived. She surprises them all with her fine singing voice, and Donlevy suggests that she join the band; he and Crosby teach her the new form of music they played. Their first appearance together at a cafe owned by J. Carroll Naish is a big hit, and they play to a packed house nightly. When they receive a better offer in Chicago, Naish and his henchmen warn them not to leave. But they put up a good fight and, through a ruse, manage to get away. Crosby, who had thought that Miss Martin loved Donlevy, is delighted when he learns she preferred him.

Harry Tugend wrote the story, and he and Walter DeLeon, the screen play; Victor Schertzinger directed it, and Monta Bell was associate producer. In the cast are Jack Teargarden, Warren Hymer, Horace MacMahon, Ruby Elzy, and others.

Suitable for all.

"Nine Lives Are Not Enough" with Ronald Reagan and Joan Perry

(Warner-1st Natl., Sept. 20; time, 62 min.)

A fairly entertaining program picture. It combines murder-mystery melodrama with comedy and a formula romance. Although the plot is routine, the action is fast-moving and, since the murderer is not identified until the end, one's interest is held throughout. In addition, the performances are good and some of the dialogue quite amusing:—

Ronald Reagan, a newspaper reporter, was always in trouble with his city editor (Howard da Silva) because of his habit of sending in stories before checking the facts. For this he is demoted and ordered to cruise around in a patrol car, with two policemen (James Gleason and Ed Brophy) on routine cases. They receive instructions to go to a house in an out-of-the-way section; they are informed by the landlady that one of her tenants had not left his room for a few days. When they break in the door they find the body of a millionaire, who was wanted by the police. They discover also that the house had been leased by the landlady from a notorious criminal (Ben Welden). Reagan sends in his story labeling it as murder; he gets into trouble again when the coroner issues a verdict of suicide. But Reagan is not satisfied, for he had talked to the victim's daughter (Joan Perry) and was convinced that the man had no reason to kill himself. After an investigation, he discovers that her father had been kidnapped and killed by his partner (Howard Hickman), who had stolen money from the firm; Hickman had been helped by Welden. Hickman is killed by the police in trying to escape. Miss Perry buys the newspaper and makes Reagan managing editor, much to da Silva's disgust.

Jerome Odlum wrote the story, and Fred Niblo, Jr., the screen play; A. Edward Sutherland directed it, and William Jacobs produced it. In the cast are Faye Emerson, Peter Whitney, Charles Drake, Vera Lewis, and others.

Not for children.

"Law of the Tropics" with Constance Bennett and Jeffrey Lynn

(Warner-1st Natl., Oct. 4; time, 75 min.)

Just a fair program drama, with a South American tropical background. Both the story and its development is

routine; and, since the players are not strong box-office attractions, the picture's best chances will be on a double-feature program. The performers are not to blame, for the material and dialogue puts them at a disadvantage:—

Jeffrey Lynn and his pal (Regis Toomey) worked hard at their jobs at the rubber plantation in South America owned by Paul Harvey; they had great respect for their supervisor (Hobart Bosworth). When Lynn discovers a new way to speed up the rubber process, he willingly turns it over to the company; he is given a short leave of absence to meet his American fiancée, who was supposed to arrive by boat at a nearby town, where they would marry. Upon arriving at the hotel he finds a cable from her saying that she had changed her mind. Disgusted, he starts drinking and soon tells his troubles to Constance Bennett, a cafe entertainer. Next morning, ashamed to face his friends, he leaves for the plantation. Miss Bennett, in an effort to evade an American detective who was after her on a murder charge, boards the same boat on which Lynn was sailing. She tells him that, for \$500, she would marry him, and thus save him from humiliation; no one would know the difference. The plan works; Miss Bennett and Toomey's wife (Mona Maris) become good friends; she tells her the truth, and Miss Maris promises to help her. In the meantime, Miss Bennett and Lynn fall in love. She is shocked when Bosworth kills himself, after having been told that he was through. Through a ruse, she forces Harvey to appoint Lynn manager, at an increased salary. But her happiness is soon shattered, for the detective finds her again, and this time she is compelled to go back with him. Lynn throws over everything to be with her so as to help her prove her innocence.

Alice T. Hobart wrote the story, and Charles Grayson, the screen play; Ray Enright directed it, and Ben Stoloff produced it. In the cast are Frank Puglia, Thomas Jackson, Craig Stevens, and Charles Judels.

Morally suitable for all.

"Among the Living" with Albert Dekker, Susan Hayward and Harry Carey

(Paramount, Rel. date not set; time, 68 min.)

This melodrama is best suited for theatres that cater to followers of horror pictures. The story is far-fetched; but the atmospheric settings, competent direction, and capable performances set the proper mood for a story of this type; one is held in suspense. Yet many picture-goers may not enjoy it, for the story is extremely unpleasant; this is so particularly towards the end, when a bestial crowd, egged on by the promise of a large reward, goes after the murderer. So ugly are their actions that they prove more disagreeable than the act of murder itself. The dialogue in some situations is suggestive:—

Albert Dekker returns to his home town with his wife (France Farmer) to attend his father's funeral. That night Dekker hears from an old family friend (Harry Carey) a gruesome story: When he, Dekker, had been sent away from home as a young boy, his twin brother had remained at home. His mother had died as a result of his father's cruel treatment, and his twin brother had been driven mad by her suffering. Although Dekker had been informed that his twin brother had died, Carey, a doctor, tells him he was still alive but hopelessly mad, and at times dangerous. Carey had signed the false death certificate in return for a fine hospital. But Carey felt it was now time for Dekker to assume the care of his brother (also played by Dekker.) The insane brother kills his keeper and escapes. He rents a room in a boarding house. The landlady's gold-digging daughter (Susan Hayward) plays up to him and he is fascinated by her; no one was aware of the fact that he was mad. When a young mill girl is murdered, Carey and Dekker know who did it; they offer a \$5,000 reward for the capture of the murderer. Miss Hayward, eager to get the money, and believing that the murderer was hiding out in the broken-down mansion where Dekker himself had been hidden for years, induces the madman to accompany her there. He reveals his insanity and tries to kill her; but her boy friend arrives in time to save her. Although wounded, the madman escapes. The mob tries to kill the sane brother, whom they had taken for the murderer. Unable to convince them of the existence of a twin brother, he escapes and rushes to his father's grave, where he is followed by the mob. There they find him bowed over the body of the madman, who had died from the wounds.

Brian Marlow and Lester Cole wrote the story, and Mr. Cole and Garrett Fort, the screen play; Stuart Heisler directed it, and Sol C. Siegel produced it. Gordon Jones, Jean Phillips, Maude Eburne, Frank M. Thomas are in the cast.

Unsuitable for children.

"Glamour Boy" with Jackie Cooper, Susanna Foster and Walter Abel

(Paramount, Rel. date not set; time, 80 min.)

A very good comedy. Not only is the story itself amusing, but the characterizations are fine, the action is breezy, and the dialogue laugh-provoking. One of the picture's novelties is the insertion of a few scenes of the old picture "Skippy," in which Jackie Cooper appeared when he was but a child; these should delight audiences. There are many other amusing bits, such as the idea of having an important motion picture producer reluctantly singing to his baby over the telephone so as to put him to sleep. The romance is pleasant:—

William Demarest, an ex-convict, bemoans the fact that his young son (Darryl Hickman) had been spoiled by too much education, and that mentally he was now his superior. Darryl, a motion picture star, astounds everyone by his wealth of information. But Walter Abel, the head of the studio, realized that his pictures were not drawing. While having a soda in a drug store after the premiere of Darryl's latest picture, Abel is surprised to find there Jackie Cooper working as a soda clerk; Jackie had been a big star as a child. When Jackie suggests that they remake "Skippy" with Darryl as star, Abel thinks it a good idea, and engages Jackie to coach Darryl in the part which he had once made famous. In the meantime, Abel was having other troubles. His young musical star (Ann Gillis) had walked out on him because of a fight over salary. He decides to put an unknown (Susanna Foster) in her part, for the girl had looks and a beautiful voice. Jackie, who had become acquainted with Susanna, tries to lead her to believe that he had something to do with her success; but later he confesses and she forgives him. Abel orders Susanna to stop seeing Jackie and to go out with more famous people instead; Jackie misunderstands. Miss Gillis' agent tricks Jackie into getting for him the film test made by Susanna; he wanted to show it to Miss Gillis to bring her to her senses. He promises Jackie that the new picture Miss Gillis would be in would have Jackie as her leading man. Jackie is horrified when he learns that the agent had tricked him by having Miss Gillis put back in the picture, thus ruining Susanna's chances. Unable to stand the taunts of his former friends, Jackie decides to leave Hollywood. Young Darryl, who had learned to like Jackie, hides out in Jackie's car and starts a kidnap rumor, without Jackie's knowing what was happening. The publicity from the would-be kidnapping results in Jackie's returning to Hollywood and Susanna's getting her big chance; Darryl beams with delight at his own brilliance, much to his father's disgust.

Bradford Ropes and Val Burton wrote the original screen play; Ralph Murphy directed it, and Sol C. Siegel produced it. In the cast are William Wright, Jackie Searle, John Gallaudet, and others.

Morally suitable for all.

"Night of January 16" with Robert Preston, Ellen Drew and Nils Asther

(Paramount, Rel. date not set; time, 79 min.)

A good murder-mystery melodrama with a novel twist. The action is fast-moving; and, since the heroine is in constant danger, one is held in suspense to the very end. There are a few good comedy bits and a routine romance. Another thing in its favor is the lavish production:—

Robert Preston, a sailor, is annoyed to learn that his \$3,000,000 inheritance was in jeopardy because of a shortage of \$20,000,000 in the firm in which the inheritance had been invested; the firm was controlled by Nils Asther. Preston informs the members of the Board of Directors that he would get at the bottom of things and demand an explanation from Asther. But that night Asther is mysteriously murdered, and his secretary (Ellen Drew) is held for the murder. Preston, believing that Miss Drew was guilty, and that she also knew where the missing money was hidden, induces the members of the Board of Directors to bail her out so that he could follow her and thus find the money. Things work out as he had planned, except that he finds that Miss Drew was actually innocent, and that she knew nothing of the missing \$20,000,000. Being unable to find evidence to clear Miss Drew, Preston helps her escape during the murder trial, conducted temporarily on the scene of the murder. They decipher a code they had found in Asther's diary, which gave them the key to the missing money and to the murderer. Again with the help of the directors, Preston and Miss Drew are given a plane to fly to Havana, which was the first stop the murderer would have to make to collect part of the money that had been hidden there. When they arrive there, Preston orders Miss Drew to stay in her room, while he

looked for the murderer. But the murderer visits Miss Drew; to her amazement she finds that it was Asther; the murdered man had been his partner in crime, whom he had killed. He attempts to kill Miss Drew, but is prevented by the timely arrival of Preston and the police. Asther is arrested, and Preston and Miss Drew marry.

The plot was adapted from the play by Ayn Rand. Delmar Daves, Robert Pirosh and Eve Greene wrote the screen play, William Clemens directed it, and Sol C. Siegel produced it. In the cast are Donald Douglas, Margaret Hayes, Clarence Kolb, Rod Cameron, Cecil Kellaway, and others. Not for children.

"Mexican Spitfire's Baby" with Lupe Velez, Leon Errol and Buddy Rogers

(RKO, Rel. date not set; time, 69 min.)

Audiences are familiar by this time with Leon Errol's antics in the double role he has portrayed in this series; for that reason its amusing angles are lessened. Here and there the action provokes laughter because of the confusion brought about by Errol's impersonating another man. But the story is thin; as a matter of fact it is two-reel material stretched to feature length:—

Leon Errol, worried because his nephew (Buddy Rogers) and his wife (Lupe Velez) quarreled too much, decides that if they had a baby they would quarrel less. Knowing that an English lord (also played by Errol), with whom they were to sign a contract, was soon to leave for America, Errol cables him to bring for adoption a war orphan. But, since Errol had not specified to the Lord which war he meant, the Lord brings with him an orphan from the first world war, in the person of grown-up, blonde, and beautiful Marion Martin. Upon the lord's arrival, Errol and Rogers realized they were in trouble. Errol decides to take Miss Martin to the country to hide her from his wife and from Miss Velez. But by doing this he incurs the wrath of Miss Martin's fiancé (Fritz Feld) and his own wife (Elizabeth Risdon). After much confusion, everything is explained to everyone's satisfaction.

Jerry Cady and Charles E. Roberts wrote the screen play, Leslie Godwins directed it and Cliff Reid produced it. Zazu Pitts and Lloyd Corrigan are in the cast.

Some of the remarks are suggestive and so it is not suitable for children.

"Skylark" with Claudette Colbert, Ray Milland and Brian Aherne

(Paramount, Rel. date not set; time, 94 min.)

This marital comedy-drama is good entertainment for the masses, particularly the women. The story itself is not the attraction, for it is routine and ends just the way one expects it would. Yet it has been given an extremely lavish production, the acting and direction are competent, and many of the situations are amusing. It leans heavily on the romantic side, which makes it all the more attractive for the women:—

Claudette Colbert, after five years of marriage to Ray Milland, is still very much in love with him as he is with her. But he is so engrossed in his important position with an advertising agency, that at times he neglects her. He even brings his business into his home, finding it necessary to entertain advertising accounts. Miss Colbert has to put up with it all, in spite of the fact that she found it distasteful. But the limit of her endurance is reached when Milland offers to turn over their cook to the wife (Binnie Barnes) of his most important client (Grant Mitchell.) Miss Colbert particularly disliked Miss Barnes, who was vulgar and domineering. Digusted, Miss Colbert leaves her own anniversary party and goes for a drive with one of the guests (Brian Aherne); this enrages Miss Barnes, who was fond of Aherne. When she returns, Milland quarrels with her and orders her to telephone Miss Barnes and apologize. She does this, but at the same time she decides to leave him. In order to win her back, he pretends that he had resigned his position; but the lie annoys her, and she finally divorces him. He tries his best to get her to remarry him, but by this time she and Aherne were seeing a great deal of each other. Milland obtains a government post in South America; for the last time he asks Miss Colbert to go with him. She refuses, preferring instead to accompany Aherne on his boat. But she realizes at the last moment that she loved Milland, and so they are finally reunited.

The plot was based on the play by Samson Raphaelson; Allan Scott wrote the screen play, and Mark Sandrich directed and produced it. In the cast are Walter Abel, Ernest Cossart, Mona Barrie, and James Rennie.

Morally suitable for all.

(Reviews continued on next page)

"Unfinished Business" with Irene Dunne, Robert Montgomery and Preston Foster

(Universal, Sept. 12, time, 95 min.)

The strong combination of the three leading players should insure very good box-office results. The story is somewhat weak, and in many of the situations not adequately motivated, but the acting is very skilful, and the background lavish. Deft direction and charming performances help to put over several delightfully human as well as comic situations, despite the story's shortcomings. The romance is pleasant:—

While on her way to New York in search of a career, Miss Dunne, a small-town girl, meets on the train Preston Foster, wealthy playboy. She mistakes a flirtation and a few kisses for the real thing; when they bid each other goodbye at the station he promises to call her. She waits in vain for the call, not realizing that he had forgotten all about her. She obtains a position at a night club owned by Walter Catlett; her duties were to answer the telephone in a singing voice, also to sing birthday greetings to customers. One night she is overjoyed when she is ordered to sing greetings to Foster, who had arrived with a party of friends. His casual manner of dismissing her makes her cry. Montgomery, Foster's younger irresponsible brother, noticing Miss Dunne's unhappiness, insists on cheering her up. They become good friends. When Foster marries a society girl, Miss Dunne decides to marry Montgomery. The first few weeks of their marriage is devoted to having a gay time. But they soon settle down. They decide to give a family dinner, to which Foster and his wife are invited. Miss Dunne and Foster wander out on the terrace, and Miss Dunne finally tells him what she thought of him; she kisses him goodbye. June Clyde, Montgomery's former girl friend, sees what had happened and starts talking. Everyone leaves, and the brothers quarrel. Miss Dunne herself leaves. Montgomery, in disgust, joins the Army; a year later he meets Miss Dunne accidentally. But again misunderstandings arise, and Montgomery is still under the impression that Miss Dunne loved Foster. Foster, in an effort to bring them together, arranges matters so that Montgomery would know he was going to visit Miss Dunne. First he disillusions Miss Dunne, and then permits Montgomery to knock him down. Montgomery is overjoyed to find that he was the father of a son; he and Miss Dunne are finally reconciled.

Eugene Thackery wrote the screen play, and Gregory LaCava directed and produced it. In the cast are Esther Dale, Eugene Pallette, Samuel Hinds, and Phyllis Barry.

Morally suitable for all.

"When Ladies Meet" with Joan Crawford, Robert Taylor, Greer Garson and Herbert Marshall

(MGM, August 29; time, 104 min.)

As was the case with the first version, produced in 1933, this is good entertainment for class audiences, particularly for women. As far as the masses are concerned, the overabundance of dialogue and the complete lack of action may prove a drawback; the main attraction for them should be the combination of starring names. The production is lavish and the performances are good. One feels sympathy for the two women involved in the romantic complications. The scene in which they realize that they loved the same man is touching:—

Robert Taylor, in love with Joan Crawford, a successful novelist, is annoyed when he learns of her infatuation for Herbert Marshall, her publisher, a married man. Spring Byington invites Miss Crawford and Marshall to her country home for a week-end. Taylor becomes acquainted with Greer Garson, Marshall's wife, and they go sailing together. He offers to drive her home by way of a new road which brings them directly to Miss Byington's home. He does not tell Miss Garson the facts, but just states that he was in love with Miss Crawford and wanted to make her jealous; he asks Miss Garson to use another name and pose as a friend. She joins in the spirit of the fun. Taylor had seen to it that Marshall would not be there; he had telephoned him about an important meeting with an author. Miss Crawford and Miss Garson take a liking to each other; after dinner they settle down to a chat and discuss Miss Crawford's new book which dealt with a heroine whose romance with a married man was similar to that of Miss Crawford's. Miss Garson argues from the wife's viewpoint, giving her own case as an example of how a wife can suffer when her husband is a philanderer. Miss Crawford uses Marshall's name and Miss Garson is shocked, but does not say anything. Just as they were talking, Marshall, who had

returned, enters Miss Crawford's room. The truth is then revealed, and Miss Crawford is humiliated. Miss Garson denounces Marshall and leaves; realizing that he loved his wife, he tells Miss Crawford the truth. She blames Taylor for everything; after a quarrel she relents and forgives him.

The plot was adapted from the play by Rachel Crothers. S. K. Lauren and Anita Loos wrote the screen play, Robert Z. Leonard directed it, and he and Orville O. Dull produced it. In the cast are Rafael Storm and Mona Barrie.

Not for children.

"Aloma of the South Seas" with Dorothy Lamour and Jon Hall

(Paramount, Aug. 29; time, 77 min.)

The main selling points of this picture are Dorothy Lamour in a sarong, the exotic South Sea Island setting, and the technicolor photography. The story itself is childish to the point where audiences will laugh even at the supposed serious moments. Only when it turns to comedy in situation and dialogue is it amusing. It is lightweight entertainment, relying on romantic interludes and scenic backgrounds to please:—

Pedro De Cordoba, chief of the island, had selected his son's future bride when both children were but ten years old. The boy was then sent with Lynne Overman to the United States to be educated. Fifteen years later the father dies and the son (Jon Hall) returns to rule the island. He is annoyed when he hears that the childhood ceremony had been taken by the natives seriously, for he had no idea what the girl looked like. And she (Dorothy Lamour), a headstrong young lady, is annoyed, for she thought she was in love with Philip Reed, Hall's cousin. But their accidental meeting at the sacred pool makes them realize that they were attracted to each other and soon they are madly in love. Reed, insanely jealous, has but one purpose in mind—to kill Hall and thus take over the rule of the island and Miss Lamour. Reed's secret sweetheart (Katherine deMille) informs Hall that Reed had killed one of the islanders just to frighten Miss Lamour into sending Hall away, and pleads with him to permit her to leave with Reed, promising that there would be no more trouble. Hall grants her wish. But Reed kills Miss deMille, and, together with a group of plotters, returns to the island on the wedding day. Taking a position at the top of a hill, Reed first kills the High Priest. Suddenly the volcano erupts, and the island is destroyed. Hall, Miss Lamour, and a few others are saved, but Reed falls to his death.

Seena Owen and Kurt Siodmak wrote the story, and Miss Owen, Frank Butler, and Lillian Hayward, the screen play; Alfred Santell directed it, and B. G. DeSylva produced it. In the cast are Fritz Lieber, Esther Dale, and Dona Drake.

The murder by Reed makes it unsuitable for children.

"Badlands of Dakota" with Robert Stack, Ann Rutherford and Richard Dix

(Universal, September 5; time, 73 min.)

A good western. Although the story is not novel, it has all the sure-fire ingredients that the fans enjoy—excellent horseback riding, fist fights, colorful characters, and a romance; in addition, it has a little music and comedy, good performances, and better-than-average production values. There are a few thrilling situations, including an Indian raid, during which the Indians set fire to the village:—

Brod Crawford, proprietor of the largest saloon in Deadwood, sends his younger brother (Robert Stack) to St. Louis to bring back Ann Rutherford, who had promised to marry Crawford. This enrages Frances Farmer, who had pioneered with Crawford and loved him. On the trip back, Stack and Miss Rutherford fall in love and marry. When Crawford hears about this he goes wild, and decides to join a gang of bandits. In order to embarrass Stack, Crawford suggests that he be appointed Marshall. The leading men are skeptical about Stack's ability to handle tough characters, but Richard Dix (Wild Bill Hickok) speaks up for him, and he is appointed. Crawford and his gang, dressed as Indians, carry out many holdups. One night, during an Indian raid on the village, Crawford and his men, dressed as Indians, attempt to loot the bank, but Stack confronts them there. Despite her love for him, Miss Farmer shoots and kills Crawford when he attempts to kill Stack. General Custer and his men arrive in time to rout the Indians.

Harold Shumate wrote the story, and Gerald Geraghty, the screen play; Alfred E. Green directed it, and George Waggoner produced it. In the cast are Hugh Herbert, Andy Devine, Fuzzy Knight, Bradley Page, and others.

Not for children.

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When Arbitration Complaints Are Presented Improperly!

The system of arbitrating differences between two parties is, indeed, a blessing, for not only is costly litigation with the concomitant delays eliminated, but the arbitrators, in rendering their decision, are guided more by the justice of the complainant's case than by legal technicalities.

But in order for a complainant to get the justice that his case deserves, he must present to the arbitrators the facts necessary for them to render a just and fair decision.

I have in mind the case of Rubin Frels, a Texas exhibitor, against Twentieth Century-Fox Film Corporation, which went against him before the Dallas board, and which he appealed to the Appeals Board. Mr. Frels complained that the Twentieth Century-Fox Film Corporation, refused to license him its films to his Normana Theatre, at El Campo, Texas, a town of 3,900 population.

In order for you to get a clear idea of the facts in the case, let me say that Mr. Frels operated his Normana, a one thousand seat house, for more than ten years when the Jefferson Amusement Company, a big circuit, affiliated with one of the big companies, constructed in 1934 its Liberty Theatre, with a seating capacity of 300.

Then the Long-Griffiths theatre company, which operated the Liberty, constructed in 1937 a new theatre, The Floyd, with a seating capacity of 500.

On October 1, 1939, the Liberty was closed, and did not reopen until April 30, 1941.

The Floyd had at El Campo the first-run from Fox, and between October 1, 1939, and April 30, 1941, no theatre had a second-run Fox.

Frels complained that for almost two years he had tried to obtain a second run of the Fox product. In February, 1941, he wrote to the branch manager in Dallas requesting a second run of at least some of the Fox product. On April 15, he repeated his request, and was informed that Fox had no second-run contract outstanding at El Campo.

On April 30, Fox informed Frels that it had sold 20 pictures, second run, to the Liberty, which had reopened on that day, and offered him 25 pictures, either second run, or third run.

When Frels refused this offer, he was informed that there would be at least 25 pictures available for his use, second run.

The Appeals Board pointed out that the hearing before the arbitrator in Dallas was brief and informal, that neither party was represented by counsel, and that, on the appeal, Frels failed to file a brief as directed by the rules.

In its affirmation of the Dallas Board's award, the Appeals Board explains the elements necessary to entitle an exhibitor to some run under Section VI of the Decree, and on this account no exhibitor can find fault with the Appeal Board's interpretation of Section VI. For instance, although this Section states that no distributor shall refuse to license its pictures, on some run, the Board holds that a distributor is not required to make an affirmative refusal, but that, if a distributing company should fail to respond to the application for a license within a reasonable length of time, or if it should prolong the negotiations over an unreasonable period, its act would be equivalent to a refusal.

It is not sufficient that a distributor offer some run; such run must be on terms that are not intended to defeat the purpose of the aforementioned Section. This Section must be construed so broadly that on the part of the distributors good faith will be assured. The arbitrators must scrutinize the facts carefully, and must inquire thoroughly into all the facts bearing upon the question whether the offer for a run,

and the terms and conditions accompanying the offer, are fair and reasonable, and are not merely a means of defeating the purpose and intent of Section VI.

Taking things for granted, Frels construed Fox's offer of twenty-five pictures second run equivalent to a third run on the ground that the Liberty had been offered twenty pictures second run, and since he was to have, according to his own theory, a third run on those pictures and a second run on the pictures that the Liberty Theatre would play, he declined the offer. He failed to make sure whether the Fox Branch manager, in offering his twenty-five pictures second run, really meant second run and not a third run.

The Appeals Board stated: "If this contention were supported by the evidence a different situation would arise. There is no evidence to show what pictures were licensed to the Liberty Theatre or what pictures were offered to the complainant."

Further on, the Board stated: "We find no evidence in support of complainant's theory that the effect of the order was to give him a third run on the pictures selected by the Liberty Theatre and a second run only on the pictures which Liberty had refused. * * * Complainant has conceded that a second run on a certain grade of picture would not prove unprofitable to him. He failed to produce any evidence to prove that a second run on the 25 pictures offered by Fox would have been unprofitable—to him, nor did he produce any evidence to show that the 25 pictures offered to him were inferior to the 20 pictures licensed to the Liberty Theatre."

Having found that Twentieth Century-Fox had offered a run on terms and conditions that were not calculated to defeat the purpose of Section VI, the Appeals Board dismissed the complaint and affirmed the decision of the Dallas board.

By studying the facts, one cannot help coming to the conclusion that the Twentieth Century-Fox branch manager delayed making the deal with Frels until he had closed a deal with the Liberty Theatre operators, who owned more than one hundred theatres in that territory. Even the Appeals Board, if one should study the decision closely, seemed to be of the same opinion. But since Frels failed to present his case properly, the Board was compelled to base its decision, not on how the members felt, but on what the evidence in the case proved the situation to be.

I have gone to great lengths to analyze this case for only one purpose—to prove to you how necessary it is for you to present your case to the arbitration board properly. Arbitration is a judicial proceeding, and an exhibitor should have the help of a lawyer familiar with film matters so that he may get every protection possible. Frels, by presenting his case to the arbitration board improperly, did an injustice, not only to himself, but also to every other exhibitor that is in a similar situation.

In suggesting that you engage a lawyer to defend your case before an arbitration board, I do not mean to have the lawyers continue to enjoy the motion picture industry as the happy hunting ground that it has been to them for years; I merely felt that only a lawyer knows what facts are relevant to the issues involved, what additional facts are needed, and how they should be presented. It is not enough that justice be on your side; your case must so be presented as to insure a fair and just verdict.

There are many lawyers whose services could be obtained for a nominal sum of money; the work they would do for you would be more than worth the cost.

"Smilin' Through" with Jeanette MacDonald, Brian Aherne and Gene Raymond
(MGM, Rel. date not set; time, 130 min.)

This was produced twice before, in 1922 and again in 1932; both pictures were very good. As far as the present version, which is in technicolor, is concerned, it has been produced lavishly, and the performances are praiseworthy. Yet it is doubtful if it will meet with the success of the other two pictures, for the plot is now somewhat old-fashioned, and the action pretty slow for present-day audiences. A few situations still direct a deep appeal to one's emotions, but these do not seem to be sufficient to hold one's attention throughout. The two romances, one told in flashback, are appealing, but the uncle's unforgiving attitude is unappealing. The action takes place during the first World War:—

Brian Aherne adopts the niece of his deceased sweetheart. She grows to be a beautiful young girl (Jeanette MacDonald), bearing a striking resemblance to her dead aunt. While Miss MacDonald was out walking with a friend, a thunderstorm breaks and they seek shelter in a deserted house. They make themselves comfortable, and are surprised at the unexpected arrival of Gene Raymond. He explains that his late father owned the house, and that he had come from America to claim the house and to join the English Army. Raymond and Miss MacDonald fall in love with each other. When Aherne hears of this he is enraged and forbids her to see him again. He then tells her the story of the death of his sweetheart, her aunt. On the day he had married her, Raymond's father, who had been insanely jealous, had appeared at the church in a drunken state and had shot and killed her. Although Miss MacDonald sympathizes with Aherne, she cannot give up Raymond. She pleads with Raymond to marry her before going to the front, but for her sake he refuses. At the end of the war he returns, a hopeless cripple. By hiding his crutches and sitting down on the sofa, he is able to fool Miss MacDonald about his condition, and leads her to believe that he no longer cared. Broken-hearted, she tells Aherne of his change of heart. He then relents and tells her the truth about Raymond, suggesting that she go after him and bring him back to the house. While she is gone, Aherne dies; his spirit joins that of his sweetheart.

The plot was adapted from the play by Jane Cowl and Jane Murn. Donald Ogden Stewart and John Balderston wrote the screen play, Frank Brozage directed it, and Victor Saville produced it. In the cast are Ian Hunter, Frances Robinson, Patrick O'Moore, and others.

Suitable for all.

"Riders of the Purple Sage" with George Montgomery

(20th Century-Fox, Oct. 10; time, 56 min.)

Although this was produced three times—in 1918, 1925, and 1931, it is still the kind of a western the fans will go for. And those who did not see any of the previous versions should find the story interesting. There are many exciting situations, some comedy, and human interest. And the spectator is held in suspense owing to the constant danger to the hero, who dared defy the villain and his henchmen. The outdoor scenic background is very good:—

George Montgomery arrives at the ranch owned by Mary Howard to inquire whether she had known his sister. She tells him that his sister had died and that her child had been kidnapped; but she did not know the name of the man who had lured Montgomery's sister from her husband and had wrecked her life. She said that, even if she did know, she would refuse to tell him because she hated gunshooting. Robert Barrat, self-appointed Judge and leader of an outlaw gang of vigilantes, was attempting to get control of Miss Howard's ranch. Montgomery finds his niece; she had been under the belief that Richard Lane, one of Barrat's men, was her father. Moreover, she was a member of the gang. Lane is killed just when he was about to tell Montgomery who was the man who had disgraced his sister. Montgomery forces the confession from one of Barrat's men, whom he had captured. To his surprise he learns that Barrat was the villain. Chased by the villain's men after he had shot Barrat, Montgomery, together with Miss Howard and the young child she had adopted, hide out in the mountains. He blocks the passageway by toppling over a huge rock, causing a landslide. The gangsters are thrown to their death. He and Miss Howard look forward to a happy life together.

William Bruckner and Robert Metzler wrote the screen play from the Zane Grey story. James Tinling directed it, and Sol M. Wurtzel produced it. In the cast are Lynne Roberts, Kane Richmond, Patsy Patterson, and others.

There is too much shooting for children.

"Weekend in Havana" with Alice Faye, John Payne, Cesar Romero and Carmen Miranda

(20th Century-Fox, Oct. 17; time, 81 min.)

As was the case with "Down Argentine Way," this romantic musical depends for its entertainment on the technicolor photography, lavish backgrounds, and musical numbers. The story is thin and lacks human appeal; as a matter of fact, the picture would have been better if more music had been used since there is hardly any story. Yet the combination of comedy, romance, and music should appeal to the masses; moreover, the players are popular:—

When one of his ships bound for Havana strikes a reef off the Florida coast, George Barbier is frantic, fearing lest the passengers would sue his company for negligence. He orders his prospective son-in-law (John Payne) to fly down to the boat so as to arrange for another passage and to obtain waivers from the passengers clearing the company of blame. Everyone signs except Alice Faye. She, a poor working girl (working for Macy's—a good ad for Macy's) who had saved her money for years so as to take the two week vacation, felt that she had been cheated. The only thing Payne could do was to offer to fly her to Havana, set her up in a fashionable hotel, and pay all her expenses. But even then she refuses to sign until after the vacation so as to make sure the company would not try to fool her. Payne naturally accompanies her to Havana. This angers his fiancée (Cobina Wright, Jr.) because their marriage had to be postponed. Once in Havana, Payne takes Miss Faye out; but she finds him dull company. Payne engages Cesar Romero to take Miss Faye out to see that she had a good time; in exchange, he offers to pay all his gambling debts and the expenses for the entertaining. But Romero gets into trouble because Carmen Miranda, his sweetheart, was jealous. Payne tries to keep her away from Miss Faye, but eventually Miss Faye learns the truth and is enraged. However, she forgives Payne because, after kissing him, she realizes she loved him. Miss Wright arrives in time to spoil Miss Faye's hopes; she leads Miss Faye to believe that Payne had sent her with the waiver and a check for \$1,000 to induce Miss Faye to sign. Miss Faye signs the waiver but refuses to accept the money. Payne sets out for New York by plane with Miss Wright. But when they reach Florida and he learns of the trick Miss Wright had pulled, he turns back; anyway he had discovered that he loved Miss Faye.

Karl Tunberg and Darrell Ware wrote the screen play, Walter Lang directed it, and William LeBaron produced it. In the cast are Sheldon Leonard, Leonid Kinsky, and Billy Gilbert.

Suitable for all.

"Great Guns" with Stan Laurel, Oliver Hardy, Sheila Ryan, and Dick Nelson

(20th Century-Fox, October 10; time, 74 min.)

Laurel and Hardy can still provoke laughter by their antics. In this comedy on army life, they make use of some old gags and others that are new, with the result that the picture has turned out good entertainment for the masses. Most of the laughter is provoked by the fact that Laurel and Hardy innocently get into difficulties; they thus arouse the anger of their sergeant. Only by luck do they emerge in the end as heroes. There is a pleasant romance:—

When wealthy young Dick Nelson is inducted into the U. S. Army, his two faithful servants (Laurel and Hardy) enlist so as to be near him, for according to the family doctor, Nelson was supposed to be suffering from many ailments. To their surprise Nelson is able to take care of himself; he benefits from the rigid army life. Laurel's pet crow, which had followed him to camp, gets him into trouble because privates were not permitted to have pets around; but Laurel could not get rid of the crow. Nelson falls in love with Sheila Ryan, who ran a store at the camp. Laurel and Hardy, thinking that a romance would be bad for Nelson's heart, try to break up the affair but they are unsuccessful. They purposely get Nelson into trouble; he is put in the brig, and thus he is unable to see Miss Ryan. Just then they are ordered off to maneuvers; but they are soon captured by the "enemy." Nelson, learning that they had bet with the sergeant that their division would win, escapes from the brig. With the help of the crow, he locates their whereabouts. At the same time, he leads their division to the "enemy" lines. The "enemy" is captured, Laurel and Hardy win their bets, and Nelson wins Miss Ryan.

Lou Breslow wrote the screen play, Monty Banks directed it, and Sol M. Wurtzel produced it. In the cast are Edmund MacDonald, Charles Trowbridge, Ludwig Stossel, Kane Richmond, Mae Marsh, and others.

Suitable for all.

"Last of the Duanes" with George Montgomery, Lynne Roberts and Eve Arden

(20th Century-Fox, September 26; time, 57 min.)

This should please very well the Western fans, for it has plentiful fighting, shooting, and fast horseback riding. The fact that the story is routine does not matter, since the most important factor in pictures of this type is fast action—and that it does have. In addition, there is a little comedy and a suggestion of a romance. This story was produced three times before—once in 1919, then in 1924, and again in 1930:—

George Montgomery is determined to get the man who had shot his father in the back. The same man tries to kill him, but he is faster on the draw and kills the man instead. Branded an outlaw, Montgomery is forced to hide out. He becomes friends with Francis Ford, a notorious outlaw. Ford is wounded by the Texas Rangers; before dying, he asks Montgomery to deliver his horse to an old friend (George E. Stone), who lived in a town run by and for outlaws. Montgomery does this under difficulties, for one of the outlaws (Joseph Sawyer) had tried to take the horse from him. He is about to leave town when he notices the gangsters forcing a young girl (Lynne Roberts) into the saloon. Recognizing the girl as the daughter of an old friend of his father's, he rescues her and then sends her to safe quarters. William Farnum, Major of the Texas Rangers, offers Montgomery a pardon if he would help him break up the criminal gang in Texas. He accepts the job, and joins the gang in order to get information. Eve Arden, an entertainer at the saloon, admires his courage and tries to help him. She warns him not to attempt a certain bank holdup, which was actually a trap for him since the gang knew he was working for the Rangers. He returns to the saloon, wounded, thinking that Miss Arden was the mysterious head of the gang; but to his surprise Truman Bradley, an officer in the Rangers, turns out to be the leader. In order to shield Montgomery from Bradley's bullet, Miss Arden steps in front of him and receives the fatal bullet. Montgomery kills Bradley.

Irving Cummings, Jr., and William Conselman, Jr., wrote the screen play from the Zane Grey story; James Tinling directed it, and Sol M. Wurtzel produced it. In the cast are Russell Simpson, Don Costello, and Andrew Tombes.

The shootings make it unsuitable for children.

"Man At Large" with Marjorie Weaver and George Reeves

(20th Century-Fox, September 26; time, 69 min.)

A fairly good espionage melodrama of program grade. It has some excitement. In a few situations the spectator is held in tense suspense. The comedy, provoked by the actions of the heroine, a nitwit newspaper reporter, is amusing to a fair degree; at times her actions prove annoying, because they slow up the action. The romance is unimportant:—

Richard Lane, city editor of an important newspaper, promises the F.B.I. not to print anything about the mysterious murder of a German agent. But, since Marjorie Weaver, who worked as a receptionist, knew about the murder and was given to talking too much, Lane pretends to give her her chance to become a newspaper woman. He sends her to the Canadian border on a wild hunt to find and interview a Nazi ace who had escaped from a Canadian military prison. She stops at a tourist camp, and to her surprise finds there George Reeves, who, she believed, had killed the German agent. She notices his companion wearing the uniform of a Nazi flyer and immediately comes to the conclusion that he was the man she had been sent to interview; she is certain that Reeves, too, was a Nazi agent. The camp owner (Spencer Charters) was actually one of the spies; he is murdered by his own henchmen. Miss Weaver informs the Sheriff that Reeves was a murderer and that he must have killed Charters, too. Eventually Reeves and the Nazi flyer leave for New York, where they contact other agents. Miss Weaver seeks advice from an author who, a few months previously, had worked out a story that was similar to that of the escape of the Nazi flyer. Unknown to her, he was really the leader of the spies. Eventually she learns that Reeves and his companion were actually working for the U. S. Government in an effort to round up the spy ring. After many exciting adventures, she and Reeves finally uncover the plotters, who are arrested. Reeves then turns his attention to romance with Miss Weaver.

John Larkin wrote the screen play, Eugene Forde directed it, and Ralph Dietrich produced it. In the cast are Richard Derr, Milton Parson, and others.

The murders make it unsuitable for children.

"A Yank in the R.A.F." with Tyrone Power and Betty Grable

(20th Century-Fox, October 3; time, 97 min.)

Very good mass entertainment. It is a combination of romance, comedy, and war action; and, although the plot itself is developed in a routine fashion, individual situations provide thrills. The most exciting situations are those which show the aerial battle at Dunkirk, with the escape of the British soldiers. There are a few other good scenes of air battles between the R.A.F. fliers and the Germans. Despite the war scenes the picture is not depressing, for there is plentiful comedy and romance. The character portrayed by Tyrone Power, that of a brash irresponsible flyer, is not a sympathetic one; yet he is of the romantic type and so may prove appealing to women:—

Power, an American flyer, agrees to ferry bombers to London because of the lucrative pay. During an air raid in London, he runs into Betty Grable, his former American sweetheart; she was doing war work during the day and dancing at a cafe at night. Although she tries to keep the conversation impersonal, she cannot resist his love-making and they are soon together again. But the quarrels continue because Power had a roving eye for women, and was negligent about keeping appointments with her. In order to impress her, Power joins the R.A.F.; but he is annoyed because he had to undergo a period of training, and further that his first assignment was to drop leaflets over Berlin instead of bombs. In the meantime, John Sutton, a commander in the air force, falls in love with Miss Grable; although she had great respect for him, she cannot give up Power. Power tries to win sympathy, after a quarrel, by pretending that he had been wounded during one of his assignments; but when she learns of the trick, she orders him to leave her apartment and tells him she did not want to see him again. Power and Sutton are assigned to the dangerous task of helping the British soldiers evacuate from Dunkirk. This meant risking their lives in a fight with German fliers. But they succeed. Power is wounded, but recovers. Sutton accompanies Miss Grable to the dock to meet Power; he realizes that there was no chance for him when he sees Miss Grable rush into Power's arms.

Melville Crossman wrote the story, and Darrell Ware and Karl Tunberg, the screen play; Henry King directed it, and Lou Edelman produced it. In the cast are Reginald Gardiner, Gladys Cooper, Donald Stuart, Bruce Lester, Lester Matthews, Frederick Worlock, and others.

Suitable for all.

"The Blonde From Singapore" with Florence Rice, Leif Erikson and Gordon Jones

(Columbia, Oct. 16; time, 69 min.)

A mild program melodrama, suitable for the lower half of a double feature bill. The story is too far-fetched for adult appeal, and occasionally the action is confusing. There is nothing that the characters do that will win the spectator's sympathy. The romance is routine:—

Leif Erikson and Gordon Jones, former commercial pilots who were ousted because they had cracked up their plane, go in for deep sea pearl diving in the Near East. When it comes time for them to be paid off in pearls, the owner of the boat warns them that they had been diving in restricted territory belonging to the Sultana, and that, unless they remained with him, he would tip off the police. They take their share of the pearls and fight their way off. On the road to Singapore, they meet Florence Rice, who poses as a helpless young woman whose parents had been missionaries and had died from jungle fever; in reality she was a former actress who was living by her wits. They take her to Singapore, and Erikson falls for her charms. Thinking that the police were after him, he entrusts the pearls to her, but she runs away with them. They trail her and find that she was playing up to the Sultana's son with the intention of marrying him for his wealth. She finally turns over the pearls to Erikson in return for his silence. But the Sultana, knowing that Erikson had taken the pearls from the forbidden territory, threatens him with a ten year prison term unless he helped break up her son's romance with Miss Rice. After much excitement and danger, Erikson carries out the job and marries Miss Rice himself. He and Jones enlist in the R.A.F.

Houston Branch wrote the story, and George Bricker, the screen play; Edward Dmytryk directed it, and Jack Fier produced it. In the cast are Don Beddoe, Alexander D'Arcy, Adele Rowland, Lumsden Hare, and others.

Unsuitable for children.

(Reviews continued on last page)

"The Pittsburgh Kid" with Billy Conn, Jean Parker and Dick Purcell

(Republic, August 29; time, 75 min.)

This prizefight melodrama follows a familiar pattern, and should entertain fairly well those who enjoy pictures revolving around boxing. It stands a better than average chance, for Billy Conn, since his fine showing in his fight with Joe Louis, has become quite popular, and there may be many who would like to see him. The highlights are the prize-fighting scenes; the rest of the story offers little that is novel:

On the night that Conn wins his most important fight, he receives the sad news that his manager had died. He allows himself to be swayed by the promises of a big-time manager (Jonathan Hale), who offered to take him under his wing. Jean Parker, daughter of Conn's former manager, knows that Hale would ruin Conn's chances for the championship bout by putting him in too many fights so as to make quick money, and insists, despite Conn's disapproval, on holding Conn to his contract with her father, which had reverted to her. He trains only half-heartedly and disobeys Miss Parker's orders by going out with Hale's daughter (Veda Ann Borg). Miss Borg's boy friend (Alan Baxter) is annoyed. Miss Parker guides Conn through several successful fights, and, with the help of a sports writer (Dick Purcell), obtains publicity that puts Conn in the limelight. In that way she is able to demand a match with the champion. By this time Conn had forgotten his prejudices and falls in love with Miss Parker. Baxter visits Conn one night and draws a gun; in the struggle that follows, Baxter is killed, and Conn is held for murder. Baxter's henchman, who had been a witness, disappears. But Miss Parker and Purcell are determined to find him. This they do with the help of Miss Borg, to whom Miss Parker promises to give up Conn. Conn is cleared and is free to fight the bout. But he makes a poor showing because of Miss Parker's absence. Realizing that Conn loved Miss Parker, Miss Borg goes for her and brings her back in time to inspire Conn and so help him win the championship. Miss Parker and Conn are married.

The plot was adapted from the novel by Octavus Roy Cohen; Earl Felton and Huston Branch wrote the screen play. Jack Townley directed it, and Armand Schaefer produced it. In the cast are Ernest Whitman, John Kelly, Etta McDaniel.

Morally suitable for all.

"We Go Fast" with Lynn Bari and Alan Curtis

(20th Century-Fox, September 19; time, 64 min.)

A minor program comedy. The performances, particularly by Dan Deforest and Gerald Mohr, are superior to the story values. The plot, which is a burlesque on crooked politics and on the cops-and-robbers themes, is a little too silly for adult consumption; moreover, it lacks excitement. Except for the closing scenes, most of the footage is devoted to bickering between several characters. The romance is unimportant:—

Alan Curtis, out of a job, is instrumental in helping Deforest, a nitwitted motorcycle policeman, capture a holdup man at a roadside cafe. Lynn Bari, waitress at the cafe, offers Curtis a job as a dishwasher, which he accepts until he could become a police officer himself. By threatening to tell the truth about the capture, for which Deforest had received a promotion and a decoration, he compels Deforest to sponsor him. He passes the tests. Deforest had other troubles; he had incurred the wrath of an important politician (Arthur Loft) by giving a ticket for speeding to the daughter (Sheila Ryan) of the town millionaire (George Lessey). Deforest and Curtis are assigned to take care of the Hindu ruler (Nabob) of Borria (Gerald Mohr), who had arrived to buy refrigerators from Lessey's firm; they and Miss Bari accompany the Nabob to night clubs. The following day Lessey closes a deal with the Nabob, after which he turns over to him \$50,000 in cash, as a "gift" for his Prime Minister. The Nabob then leaves, accompanied by Miss Bari, who had believed in his marriage proposal. Lessey soon learns that the Nabob was a crook; Curtis goes after him, and brings Miss Bari and him back. He turns the prisoner over to Deforest, who gets the credit, while Curtis gets Miss Bari.

Doug Welch wrote the story, and Thomas Lennon and Adrian Scott, the screen play; William McGann directed it. In the cast are Ernest Truex, Paul McGrath, Thomas Dugan, and Arthur Hohl.

Not for children.

"Scattergood Meets Broadway" with Guy Kibbee, Mildred Coles and William Henry

(RKO, August 22; time, 68 min.)

Just a minor program picture. The plot is routine, and is developed just as the spectator expects; for that reason it lacks both novelty and surprises. Moreover dialogue has been substituted for action, with the result that the whole thing proves somewhat boring. Even the romance is formula:—

When Guy Kibbee hears that the son (William Henry) of an old friend had gone to New York in an effort to have produced a play he had written, he decides to visit Henry so as to find out whether everything was all right. He arrives just after Henry had made a deal with two phoney play producers (Frank Jenks and Bradley Page) to produce the play, on condition that Joyce Compton, who had obtained the backing from a gentleman friend (Chester Clute), be the star. Henry lets the excitement go to his head and refuses to heed the advice of Kibbee and Mildred Coles, a young actress who loved him, to watch his step. Not being able to induce Kibbee to put additional money in the production, and knowing that old debts would eat up Clute's \$15,000 investment, Page, Jenks, and Miss Compton run away with the money, leaving Henry to face Clute. Henry then realizes what a fool he had been. Kibbee finances the show, which turns out to be a hit. When the three absconders return, eager to share in the profits, Kibbee turns them over to the District Attorney. Henry and Miss Coles, who had made a hit as the leading lady in the play, plan to marry.

Clarence B. Kelland wrote the story, and Ethel B. Stone and Michael L. Simmons, the screen play; Christy Cabanne directed it, and Jerrold T. Brandt produced it. In the cast are Emma Dunn, Morgan Wallace, and others.

Morally suitable for all.

"Married Bachelor" with Robert Young and Ruth Hussey

(MGM, Rel. date not set; time, 81 min.)

An amusing program entertainment. The laughter is provoked, not so much by plot developments, as by characterizations. For instance, one comical character is a petty racketeer, whose conversation is developed wholly with slang terms. The confusion that results when he talks to a professor, who had been puzzled by the words, provides some of the comedy. Although the story is far-fetched, the action is fast-moving, and so one's interest is held fairly well:—

Ruth Hussey, married to Robert Young, is tired of their uncertain existence; she wanted Young to get a position so that they could live a normal life instead of chasing from city to city in order to evade their creditors. He leads her to believe that he had a permanent legitimate position, when in reality he had gone into partnership with Sam Levene, a racetrack bookmaker. To Levene's despair, Young, accepts a large bet from Sheldon Leonard, a racketeer, feeling certain that the horse on which Leonard had bet would lose. To their surprise, however, the horse wins, and Levene and Young are indebted to Leonard in the sum of \$17,000. It is then that Miss Hussey learns the truth, but she, as usual, forgives him. Levene and Young go around to various persons who owed them money, in an effort to get enough money together for an initial payment to Leonard. One of their debtors was Felix Bressart, an impoverished professor, whose sole possessions were manuscripts; these he turns over to Young. Through a ruse, Young manages to interest Lee Bowman, a publisher, in a manuscript relating to marriage as seen from the eyes of a bachelor. Since Young posed as the author, he naturally had to pretend he was a bachelor. This displeases Miss Hussey, and they part. The book is a great success; it leads to radio programs and lectures by Young, who is assisted in the work by Bressart. Both Levene and Leonard are constantly with them. Young becomes furious when he learns that Bowman had fallen in love with Miss Hussey, thinking she was unmarried. Eventually Young confesses everything before a radio audience; and he and Miss Hussey are reconciled and on their way to new adventures.

Manuel Seff wrote the story, and Dore Schary, the screen play; Edward Buzzell directed it, and John W. Considine, Jr., produced it.

Morally suitable for all.

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HERE AND THERE

THAT WITCH-HUNTING EXPEDITION—the investigation of the motion picture industry by a subcommittee of the Senate Committee on Interstate Commerce, headed by the Nye-Wheeler-Clark clique, the object of which is to prove that the leaders of the industry are doing everything they can to lead us into war with Germany and Italy, is proving a fizzle.

To begin with, the resolution to investigate the industry has not been passed by the Senate. On top of this, it is utterly unfair and unjustifiable for an investigating committee to assume, and to be guided by, the premise that a group of industry executives is leading us into war.

But even if the resolution had been passed, or if some of the films produced did have a tendency to inflame the American spirit against Nazi Germany and Fascist Italy, still the subcommittee would have a hard time getting anywhere, because ninety-five per cent of the American press and of the people are against the totalitarian powers, the cruel deeds of which the "propaganda films" are intended to expose.

But the joke of the whole investigation is the fact that Senators Wheeler, Nye and Clark either have not seen the supposed objectionable films, or have seen very few of them. When asked whether they had seen them or not, they had to admit the aforementioned fact.

This Senatorial group assert that the accused industry leaders, whoever they may be, are presenting only one side of the question—the British-American side; consequently they are presenting a one-sided picture. In other words, had the motion picture industry presented also the Nazi-Facist side, there would have been no complaint, and consequently no investigation. But Senators Wheeler-Nye-Clark have not told us who will furnish the money with which to make the pro-Nazi pictures, for pictures of this type would most certainly prove a box-office flop, and the losses from the cost, not only of production, but also of distribution, would be enormous, for ninety-five per cent of the American people do not seem to care a hoot about seeing any more of the Nazi-Fascist side—during the past few years they have seen enough of that picture of duplicity, treachery, cruelty, conquest, slaughter and slavery; they are interested now in seeing only the Allied, or, to put it more bluntly, the British, side, which is also the American side.

This paper dares to predict that, when the war is over—and it will be won by the Allied side—men of the type of Lindbergh will be men without a country, not because they stood by their views to the end, but because they allowed the name of Hitler to be cheered at their mass meetings, and that of the President of the

United States to be booed and hissed; they did not have the political perspicacity to tell the boosers and the hissers that they were denouncing, not Franklin Delano Roosevelt, but the President of the United States.

* * *

THE NEWSPAPERS OF THE NATION have stood almost solidly against the investigation of the motion picture industry by those who are prepared to do business with Hitler.

The New York *Evening Post* said editorially: "The opening sessions of the counterfeit 'Senate Investigation' into Hollywood's undeniable anti-Nazism justified our advance misgivings. Senators Clark, Wheeler, Nye, as we suspected, are running a low-grade sideshow.

"Beneath the fireworks and the fanfare there are harsh, ugly realities. Senator Nye, for example, introduced the anti-Semitic note right at the outset in the not-so-subtle form of a full hour's denial of the committee's prejudice. . . ."

The *New York Times* said: "The inquiry into radio and film propaganda which was opened in Washington yesterday by Senator Clark's subcommittee of Senator Wheeler's Interstate Commerce Committee was at times comic. But the inquiry has its sinister aspects, as Wendell Willkie, speaking as counsel for the motion picture industry, abundantly demonstrated. Senator Nye has openly appealed to prejudice in his attack on 'individuals . . . in the majority born abroad,' who, he says, control production, distribution and exhibition of motion pictures. He proposes, if his words do not belie him, to compel the producers to match films which make the people fear and hate Hitler and admire the British with other films which would have a different effect. His explanation that a positive censorship of this kind would not furnish a precedent for censorship of the press, since most newspapers are 'individually owned,' is pure sophistry. No distinction in principle can be drawn between ideas conveyed on a screen by pictures and spoken words and ideas conveyed on paper by pictures and printed words. . . ."

Westbrook Pegler, the famous columnist, said partly: "Unquestionably the movies have turned out anti-Nazi propaganda films but no more dreadful anti-Nazi propaganda could be created out of man's imagination than lies at hand in the record of Hitler's rise and the international treacheries which made this war, because Hitler, himself, has thought out everything. The most morbid fictioner on earth would have been laughed off the lot as recently as fifteen years ago if he had shown up with a script predicting the horrors of the Brown Shirt maraudings and the cold-blooded brutalities of the Gestapo. . . ."

(Continued on last page)

"Honky-Tonk" with Clark Gable and Lana Turner

(MGM, Rel. date not set; 104 min.)

As the rough romantic lover, Clark Gable seems to have done it again, for he is all that and more. This time he takes the part of a gambler and a cheat, but a charming cheat and gambler. After all, the action unfolds in the days when gambling and cheating were in great preponderance. But as a lover, he is true to the woman he had married. In this respect, he acts as he acted in "San Francisco," where he, although the owner of a gambling joint and ruthless with women, treated the heroine with great consideration. That is what wins Gable one's sympathy also in this picture. There is fast and rough action—much shooting, drinking and wining, with and without women. But above it all, one thing stands out—the passionate love of the hero for the woman he had married, and his great devotion to her:—

Clark Gable and Chill Wills, his "con" man, having been driven from many a town for cheating at cards and otherwise, arrive at Yellow Creek. Accidentally, Gable comes upon Lana Turner, daughter of Frank Morgan, justice of the peace and a former crook who had not yet abandoned his old ways, and becomes violently attracted to her. Gable knew of Morgan's past and promises to keep quiet about him. At the local saloon and gambling joint, which was owned by Albert Dekker, he comes upon Claire Trevor, of his boyhood days, working as an entertainer. Finding that Dekker had been running a clip joint, Gable intervenes on behalf of a poor fellow. Guns are drawn, but Gable, being quicker on the trigger, covers Dekker and compels him to hand him \$5,000 to call it quits. He starts a rival saloon, and by treating the customers better he gets the business. Gable marries Lana. When Morgan hears about the marriage he curses Gable and tells him that he will never forgive him. Gable becomes a power in Yellow Creek but its citizens begin to suspect his honesty. Morgan denounces Gable and threatens to expose him. To save Morgan's life from his cohorts, who had threatened to kill him, Gable puts Morgan on the train and bids him to go to a distant town. But Morgan, still bitter, returns and, at a mass meeting of the citizens, starts to expose Gable when one of Gable's cohorts shoots and kills him. There is an uproar. Lana faints when she learns of her father's death and falls off the buggy in which she had been driving. She is so injured that her child is born dead. Gable, heart-broken, hands the deeds to all his property to a friend and bids him to deliver them to his wife when she got well; he then goes away. But when Lana gets well, she goes to him—her love for him was too big to live without him.

The plot has been founded on the screen play by Marguerite Roberts, and John Sanford; it was directed by Jack Conway, and produced by Pandro S. Berman.

An adult picture.

"Unexpected Uncle" with Anne Shirley, James Craig and Charles Coburn

(RKO, Rel. date not set; time, 66 min.)

A mildly pleasant romantic comedy. The performances are good, but the story material is weak. For one thing, the story is unbelievable and the action slow-moving; for another, the comedy is at times forced. Situations here and there are amusing and provoke laughter. But whatever value the picture has depends mainly on the players, whose performances are superior to the story itself:—

Charles Coburn is a happy man, in spite of the fact that his possessions consisted of a small car with a trailer. He supported himself by pitching horseshoes and betting with his opponents. While passing a department store on the main street in Miami, he notices a young salesgirl (Anne Shirley) crying. Entering the store, he learns from her that she had been discharged because a customer, a young millionaire (James Craig), had pinched her cheek. Coburn, by posing as a member of the store's board of directors, forces the manager to reinstate her, and to give her the afternoon off. Craig finds Miss Shirley and insists that she have luncheon with him. He invites her and her "uncle," as he termed Coburn, to be his guests at dinner at an exclusive club. After dinner Coburn leaves them alone. Craig proceeds to get drunk. Miss Shirley drives the car to her boarding house; Craig leaves her but crashes the car. Miss Shirley rushes to his help and takes him to her room. Her landlady is shocked and orders her to leave. She goes, but leaves Craig asleep. The landlady calls the police, but by the time they arrive Craig had left. They find his car, and soon the papers print a story that Craig had been kidnapped, but Craig straightens things out. He receives an urgent call to return to his busi-

ness by plane; Coburn arranges things so that he and Miss Shirley are on the plane. At first she is angry at Craig, but she relents and promises to marry him. She and Coburn stay at Craig's house, but they never see him because of his business. After a quarrel with Craig, Miss Shirley leaves. Coburn then tells Craig that he himself had once been a millionaire tied to his business, but that he had given it all up to enjoy life. Craig, taking his advice, rushes after Miss Shirley. They start off on a happy honeymoon.

Delmer Daves and Noel Langley wrote the screen play, and Peter Godfrey directed it; Tay Garnett produced it. In the cast are Ernest Truex, Renee Hall, Russell Gleason, Astrid Allwyn, and Jed Prouty.

Morally suitable for all.

"Look Who's Laughing" with Edgar Bergen, Fibber McGee and Molly

(RKO, Rel. date not set; time, 78 min.)

This will have to depend on the radio popularity of Edgar Bergen and of Fibber McGee and Molly for its box-office attraction. Not much can be said for the story, for, aside from a few situations here and there in which Bergen appears with Charlie McCarthy and in which Fibber McGee and Molly go through a familiar routine, the action is silly, somewhat slow-moving, and towards the end tedious. It should appeal mainly to youngsters:—

Bergen and Charlie are forced to land their plane at a small-town airport. Bergen is recognized and greeted by the residents; he goes to the McGee home. Learning that McGee was trying to induce Neil Hamilton to build an aeroplane factory in their town, Bergen promises to help him swing the deal, for he knew Hamilton personally. But McGee's next-door neighbor (Harold Peary), working hand in hand with a crooked realtor, spoils things; he conspires with Charlie to send a telegram to Bergen calling him back to New York because of the sudden illness of his secretary (Lucille Ball). Bergen forgets about his promise to bring Hamilton to a reception McGee had arranged and flies to New York instead. Finding Miss Ball well, he orders her to leave with him, even though she was supposed to be married that day to Lee Bonnell. In a few days they arrive at McGee's home, only to find that his home and the deed to the landing field had been taken from him. But Miss Ball, through a ruse, forces the crook to turn back the property to McGee. Hamilton arrives, settles on the town for his factory, and makes everyone happy. Bergen finally realizes he loved Miss Ball.

James V. Kern wrote the story and screen play, and Allan Dwan produced and directed it. In the cast are Dorothy Lovett, Isabel Randolph, and others.

Morally suitable for all.

"Ladies in Retirement" with Ida Lupino and Louis Hayward

(Columbia, Sept. 18; time, 93 min.)

The performances and direction are excellent, and the production values are good. But, since this is a horror melodrama, with a morbid and gruesome theme, it is naturally limited in its appeal to followers of pictures of this type. Although the heroine commits a murder, one feels pity for her, since her actions were motivated by her intense desire to help her two sisters. One is held in suspense, knowing that eventually the crime would be discovered:—

Isobel Elson, a former actress, lives in a house on the lonely English marshlands, with Ida Lupino, her companion-housekeeper, and Evelyn Keyes, the household maid. Miss Lupino, about to make a trip to London on an errand for Miss Elson, is disturbed because she had received a letter asking her to remove her two slightly demented sisters (Elsa Lanchester and Edith Barrett) from the place where she had boarded them. Miss Elson gives her permission to bring back her sisters for a few days. But they stay on for six weeks and drive Miss Elson frantic. Finally she orders Miss Lupino to leave with her sisters. But Miss Lupino, madly devoted to her two helpless sisters, kills Miss Elson and hides her body in an old oven which she blocks up. Everything runs peacefully, for she had informed everyone that Miss Elson had left on a trip. But the peace is disturbed when Miss Lupino's scoundrelly nephew (Louis Hayward) arrives, and through tricks discovers the truth. But he himself had committed a bank theft, and the police catch up to him. Miss Lupino, feeling that the nuns in the neighborhood would take care of her sisters, gives herself up to the police.

Garrett Fort and Reginald Denham wrote the screen play from the stage play by Mr. Denham and Edward Percy. Charles Vidor directed and Lester Cowan produced it. In the cast are Emma Dunn and Clyde Cook.

Strictly adult fare.

**"The Prime Minister" with
John Gielgud and Diana Wynyard**

(Warner Bros., Rel. date not set; time, 93 min.)

This drama, revolving around the career and personal life of Benjamin Disraeli, has been produced in England. The production is lavish, the acting flawless, and the direction competent. Yet as entertainment for American audiences it will be limited in its appeal to the class trade. The masses may find the action slow, for the characters involved indulge in lengthy speeches. Even though these speeches are interesting, the masses may grow restless listening to them. John Gielgud, as "Disraeli," gives a brilliant performance, winning one's sympathy by his devotion to his country. His romance and marriage are handled in good taste.

The story traces the career of Disraeli from the year 1837, when he was a young, dandified writer, who had won prominence for his brilliance. An accidental meeting with Mrs. Wyndham Lewis (Diana Wynyard), a young widow, changed the course of his life. She insisted that he belonged in politics; and, since her sentiments were voiced also by Lord Melbourne (Frederick Leister), Disraeli decided to follow her advice. Since she controlled an important borough, the Conservative party leaders were compelled to nominate Disraeli, in accordance with her wishes. Disraeli's first speech in Commons was a failure; but Melbourne's encouragement helped him, and he determined that some day he would be heard and respected. In the meantime he married Mrs. Lewis. She had had great faith in his ability, and had encouraged him to form his own party. Gradually he won fame, and became Prime Minister. Queen Victoria trusted him to carry them through the hard times. Despite opposition, he purchased the Suez Canal and the island of Cyprus as a naval base. When his wife died, Disraeli was ready to give up everything; only the pleas of the Queen kept him at his work. When Bismarck and others took a position against Turkey and the Balkans, Disraeli, unknown to his Cabinet, but with the consent of the Queen, secretly mobilized the Indian Army. When the fact became known, Bismarck gave in to England's demands. Disraeli won the cheers of his countrymen, for he had won peace with honor.

Michael Hogan and Brock Williams wrote the screen play, Thorold Dickinson directed it. In the cast are Will Fyfe, Owen Nares, Fay Compton, and others.

Morally suitable for all.

**"Sing Another Chorus" with Johnny Downs,
Jane Frazee and Mischa Auer**

(Universal, September 19; time, 63 min.)

Because of the fact that the leading players, with the exception of Mischa Auer, do not mean much at the box office, an exhibitor will find it difficult to draw people into the theatre with this picture alone, but once he has them in he cannot help please them with it, for it is a nice picture, with considerable human interest, some comedy, and several pleasing musical numbers. It has been produced pretty lavishly. There is also a nice romance. For those who show double features it should form a good partner to a picture with star names:—

The story deals with Johnny Downs, the young son of George Barbier, a dress manufacturer. Johnny had written a musical revue and had a burning ambition to produce it, with Iris Adrian, an ex-burlesque soubrette, as the star. Johnny eventually induces his father to give him the money. Finding it difficult to sell his new style dresses, Barbier goes on the road to see what he can do about them himself. In the meantime, Walter Catlett, a would-be Broadway producer, but really looking for suckers, undertakes to produce Johnny's revue. Iris knows all about him but she is too late to stop the deal—Johnny had already advanced him considerable money. Catlett disappears with the money and Iris sets out to discover his whereabouts so as to compel him to give it up. In the meantime, Johnny learns through Jane that his father was on the verge of bankruptcy because his styles did not sell and Jane, who had ambitions to become a designer, convinces Johnny that dresses made out of her designs would sell, whereupon Johnny gets a bright idea: why not design some new styles and try to attract buyers by means of a show to demonstrate them on models? They carry this idea out and it is a success. When Barbier returns, he finds himself face to face with success—the buyers were so impressed with his styles that they flock to him with orders.

Charles Lamont directed the picture and Ken Goldsmith produced it.

Good for the entire family.

**"The Gay Falcon" with George Sanders,
Wendy Barrie and Allen Jenkins**

(RKO, Rel. date not set; time, 66 min.)

This murder melodrama is developed along the same lines as were "The Saint" pictures—that is, by having George Sanders conducting crime investigations without first obtaining permission from the police. It is a good program entertainment, for, not only is the action fast-moving, but there is plentiful comedy and romance. It should more than satisfy followers of pictures of this type:—

Because of the demands of his fiancée (Anne Hunter), George Sanders goes into the brokerage business, promising not to bother with any more crime investigations or with women in distress. But no sooner does he receive a visit from Wendy Barrie, secretary to a prominent party-arranger (Gladys George), asking his help in tracing a gang of jewel thieves who had been crashing their parties, than he forgets all his promises. Together with Miss Hunter, he goes to a charity ball sponsored by a prominent socialite (Lucile Gleason). Miss Hunter is furious when, upon arrival, she learns why he had attended the affair. Sanders is surprised when Miss Gleason slips into his hands a famous diamond. A few minutes later she is killed. Sanders' assistant (Allen Jenkins), who had tried to crash the party by climbing up the fire escape, and had entered the room just as the murderer had escaped, is held for the murder. Sanders is convinced that a gang of crooks were working hand in hand with society women who wanted to collect from insurance companies for supposedly "stolen" jewelry. Sanders urges the police inspector to release Jenkins so as to trap the murderer, who would undoubtedly try to kill him. But the murderer is killed mysteriously. Sanders finally proves that Miss George was the leader of the crooks. Sanders' fiancée forgives him, but he is soon off on another case.

Michael Arlen wrote the story, and Lynn Root and Frank Fenton, the screen-play; Irving Reis directed it, and Howard Benedict produced it. In the cast are Edward Brophy, Arthur Shields, Willie Fung, and others.

Not for children.

**"The Feminine Touch" with Don Ameche,
Rosalind Russell, Kay Francis and
Van Heflin**

(MGM, Rel. date not set; time, 97 min.)

The box-office success of this picture will be owed seventy-five per cent to the popularity of the leads, and to the title's as well as to the picture's sex appeal, and only twenty-five per cent to the story; it is very weak. The same is true of the characterization of the hero; he is presented as a professor of philosophy, and a man who does not believe in jealousy—he considered it a common emotion, and it is hard to create glamour around such a character. There are several wisecracks, which should cause much laughter. The action at times interests one, but at times is slow:—

Don Ameche, professor of philosophy, is so disgusted with his class because its members were interested more in football than in their studies, and with the head of the faculty who thought more about football victories than education that would prepare the students for the future, that he resigns and, taking along his pretty wife (Rosalind Russell), goes to New York where he hoped to succeed in having published his book, "Jealousy in All Its Aspects and Universal Applications." In New York he meets Kay Francis, secretary to Van Heflin, a famous publisher and a man who could not resist women. When he sees Rosalind he goes for her. He is surprised when he learns from Don that he did not feel jealous at all to see him try to make love to his wife, for he felt that such emotions were common. The book is successful. Rosalind tries to make Don jealous but is unsuccessful. When Kay, who was in love with Heflin, sees him making violent love to Rosalind, she hands in her resignation. It is then that Heflin realizes how much Kay meant to his business. They set a date for their marriage, but he obtains her permission to go to his country home on an island to destroy all evidences of his former affairs with women. Rosalind, incensed at her inability to make Don jealous, follows Heflin to the island. Kay and Don follow there. When Heflin sees Rosalind there he is frantic; he explains to her that if Kay should find her there she would not marry him. Don and Kay arrive but, after some more misunderstandings, harmony prevails.

The story is by George Oppenheimer; W. S. VanDyke directed it, and Joseph L. Mankiewicz produced it. Donald Meek, Sidney Blackmer, and others are in the cast.

An adult picture.

F. H. Peter Cusick, executive secretary of Fight for Freedom, Inc., wrote to Senators Clark and Nye asking them whether they had ever protested against the showing in this country of the German film "Victory in the West," but he has not received a reply. Consequently he made his letter public. "Four days of inquiry and statements," he said, "have failed to clarify what it is the isolationist Senators conducting the investigation on anti-Nazi propaganda in the motion picture industry seek to achieve, unless it be to force the industry to present the Axis in a favorable light regardless of the facts."

"Telling the truth about Nazi conduct is bound to make decent people feel like destroying the Axis."

The prize for the defense of the motion picture industry, however, is deserved by Wendell Willkie, Republican Presidential nominee in last year's elections. His letter to the subcommittee before the opening of its sessions was a masterpiece; knowing from experience that he would not be permitted to cross-examine witnesses, he presented his facts to it by a letter. The effect of that letter was to put the subcommittee on the defensive from the very beginning.

* * *

AMONG THOSE DENOUNCED BY Senator Nye as purveying propaganda tending to lead us to war has been March of Time, for having presented to the public films, he said, which were "part actuality, part fiction, part scenic, part fake and part acted."

In 1935, Senator Nye was conducting a vigorous campaign against makers of munitions, the "international racketeers who rearmed Germany." In order to present Senator Nye's campaign to the American public, March of Time produced a subject entitled "Munitions Makers." In producing it, March of Time required Senator Nye to pose for several scenes with Senator Clark, who both are leading figures in the subcommittee's investigation of the motion picture industry.

In commenting upon Senator Nye's outburst against March of Time, Louis de Rochemont, its producer, issued the following statement:

"Senator Nye in 1935 seemed to consider the reenactment as a legitimate means of portraying news. I wonder what has happened to make him change his opinion. The method of reenactment which we used with Senator Nye is the same that we use today. We insist on having the real people wherever possible and our reproduction of any news fact is as accurate as research and human diligence can make it."

"At the time we were giving footage to Senator Nye's campaign against munition profiteers, we were also calling the attention of the American public to the activities of Adolph Hitler. We have not had any reason to regret our statement of the case against international war makers, but we particularly pride ourselves on having called the turn as early as 1935 on Adolph Hitler, who has proved to be the greatest war maker of history. We only regret that Senator Nye has not been able to continue his own opposition to the Nazis with the same vigor as the March of Time."

If Senator Nye had devoted one-half of his time and energy into warning this nation of the danger from the rearming of Hitler and from our inability to meet it because of our unpreparedness, what a different world this would be!

The bitter attitude of Senator Nye and of the others against all those who disagree with their viewpoint is leading them into blind alleys.

IN COMMENTING UPON Abram F. Myers' statement that the Philadelphia meeting of Allied States Association will be open to any exhibitor or exhibitor leader, no matter what his affiliation, Lionel Toll, editor of "The Independent," the house organ of Harry Brandt's organization in this city, said partly the following in his September 6 issue:

"If it turns out to be that [an all-industry meeting], every one will benefit. If it doesn't it will be a repetition of what occurred in Minneapolis. . . ."

Since Mr. Toll speaks the mind of Harry Brandt, and since he has mentioned the Minneapolis convention, HARRISON'S REPORTS takes the opportunity of expressing a hope and a desire as accomplished facts, (since the convention will have been over by the time you read this editorial) that Harry Brandt has not taken the floor and kept on talking interminably, as he and his lawyer, Milton Weissman, did in Minneapolis, causing everybody to squirm in his seat, and driving many exhibitors out of the convention floor.

If Harry Brandt cannot say in fifteen minutes what he has to say, then it is not worth saying. And this goes for every exhibitor, too, except for those exhibitor leaders who have to make a report to the convention.

* * *

A NEW SPIRIT SEEMS TO BE prevailing in the motion picture industry: the heads of almost every company have signified their intentions to attend the Allied convention in Philadelphia.

In the early years of Motion Picture Theatre Owners of America, when that organization was yet a purely independent body, the heads of all big companies attended its annual conventions. Then the Cohen-Walker split took place and the heads of the big companies ceased attending the conventions. Allied was formed, but there was stern opposition to it, and none of them would attend. But lately Allied has shown such strength that the big companies have begun to feel differently—they have realized that Allied is a factor to be reckoned with.

The proposal of Abram F. Myers, counsel for the Allied Organization, for a liaison body to thresh out all fundamental differences between exhibitors and producer-distributors, has been received so warmly that, were it to set up and to be supported by all the industry factors, there is hope that there will be no differences but will be settled at conferences.

Let us hope that Myers' idea will find full support.

* * *

WHAT MAY BE ACCOMPLISHED BY organized effort has been demonstrated conclusively by the success of Allied to induce Congress to abandon the 15% tax on admissions to amusements. Without wishing to minimize the efforts of others, I may say that Allied deserves the greatest share of the credit.

There are state and regional units that are not affiliated with any of the national bodies, out of either fear lest they lose their identity, or through some other motive. HARRISON'S REPORTS feels that such units do not render their members the best protection that they are entitled to. Need I remind these units of the Esopian fable of the father with the sticks? He gathered his children around him and proved to them that the sticks, as a bundle, could not be broken, but they could one at a time.

The independent units should join Allied and add their strength to the common strength. If there are any policies of Allied's that they do not like, they can best fight against them from within the ranks.

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No. 39

The First Serious Disturbance in the Allied Ranks

Every one of you knows by this time, I am sure, that, on the last day of the Allied convention in Philadelphia, there occurred the first serious breach in the Allied ranks.

The matter was reported in the trade papers in detail, but HARRISON'S REPORTS will go beyond that—it will present facts and analyze motives with a view to determining where the guilt lies so that the organization may resume its serenity and proceed to do the constructive work that it has been doing ever since it was founded.

Although the Thursday afternoon session, during which the breach occurred, was a closed session, nothing that occurred at that meeting remained a secret long, for two reasons: the meeting room is surrounded by a balcony from which a reporter may hear everything, and no one can blame a reporter for getting his news; and no one should expect a member of the board of directors to keep silent as to what had occurred at the meeting when his motives were questioned. For these two reasons, I may say that the facts were reported in the trade papers accurately. Thus this paper is able to make accurate deductions.

The breach occurred over a resolution calling for a joint conference to effect friendly and frequent contact with producers and distributors to the end that major policies affecting all branches of the industry may not be adopted by one branch without consultation with the other branches. This resolution was passed by the Allied Board of Directors in the absence of Nathan Yamins, of Fall River, Massachusetts, and at the Thursday afternoon meeting he took the floor and condemned the resolution, going so far as to use the words "railroading" and "sell out."

When his attention was called by Mr. Abram F. Myers that, by a letter of his, sent to Mr. Myers shortly before, he had declared the suggestion about a "liaison" committee a good one, he denied that he had written such a letter, and later, when he had begun to feel that he might have written such a letter, he insisted that Mr. Myers did not report the contents of the letter correctly, and Mr. Myers, who did not have the letter with him, wishing to make Yamin's position easier, discontinued the argument. I have since verified the fact that Yamins did write such a letter.

But the matter of the letter is not the most important document that may prove Yamins' approval of the joint conference committee idea: On August 8, there was sent from the Washington Allied office a bulletin outlining the idea for such a committee and its functions fully. The sub-headings were: "The Need for Liaison," "The Problems of 1941-42," "A Standing National Committee," and "Let's Talk It Over."

On September 2 another bulletin went out containing extracts of letters of endorsement from Gradwell Sears, president of Vitagraph (Warner Bros.); Col. H. A. Cole, Allied president; Jack Kirsch, president of Allied Theatre Owners of Illinois; William L. Ainsworth, president of Independent Theatres Protective Association of Wisconsin and Upper Michigan; Roy E. Howard, president of Associated Theatre Owners of Indiana; Ray Branch, president of Allied Theatres of Michigan; Fred A. Beedle, president of Allied Motion Picture Theatre Owners of Western Pennsylvania; M. A. Rosenberg, member of the Allied executive committee; Max Stearn of Columbus, Ohio; approval of the plan by Allied Independent Theatre Owners of Eastern Pennsylvania, and "Approved plan of Abram F. Myers for formulation of a national joint committee" from the minutes of a meeting of the board of directors of Independent Theatre Owners of Iowa-Nebraska.

On September 10, still another bulletin went out containing endorsements from: William F. Rodgers, vice president

and head of distribution of Loew's, and Frank Hornig, president Motion Picture Theatre Owners of Maryland.

Under the heading, "Existing Organizations Would Not Be Affected," in the same bulletin, there was said:

"Report has been received to the effect that the proposal for a national joint committee or other form of liaison between the several branches of the industry has been misinterpreted in some quarters, particularly among the exhibitor associations that derive their revenue from the affiliated theatres.

"It was not intended that the plan should in any way affect or impair the organization, financing or activities of any exhibitor association, endanger any jobs, or curtail any person's or organization's functions or jurisdiction, or forfeit anybody's rights or independence.

"It is not the purpose of the plan to revolutionize the industry. The purpose merely is to establish a point of contact to explore each situation and to ascertain to what extent the several branches stand on common ground. It is not proposed that cooperative activities shall extend into regions where the interests of the several branches may be diverse instead of mutual, except as programs may be formulated that are agreeable to all concerned.

"A clear understanding of the limitations of the plan should dispel the fears and allay the doubts of any who may be apprehensive lest it interfere with existing organizations and arrangements or place the independent exhibitors at the mercy of the affiliated interests.

"There is no reason why members of all exhibitor factions should not attend Allied's Twelfth Annual Convention next week and participate in the discussion of this and other vital issues. They have nothing to lose, much to gain."

You will notice that, although these bulletins did not contain an endorsement from Mr. Yamins, they did not contain a disapproval either. Thus you see that, so far as his "railroading" accusation is concerned, these two bulletins disprove it utterly and completely. His complaint that the resolution was passed when he was not present also falls to pieces, for Allied Board meeting notifications are invariably sent at least two weeks in advance of the contemplated meeting day. Consequently, Mr. Yamins must have had notice of the Monday meeting preceding the day of the convention. He wasn't present at that meeting, but he deputized Frank Lydon to act for him. And Mr. Lydon voted for the resolution.

Has Yamins ever been opposed to getting together with the producers and distributors to talk over exhibitor matters? Not at all! Since the formation of Allied, he has served on the following joint committees: The 5-5-5 committee, in 1929-30; the Myers-Kent joint committee in 1932; the Code Authority in 1933-34; and the Rodgers committee in 1938-39. If my memory serves me right, he served on contract committees even before the formation of Allied.

As far as the resolution is concerned, it is harmless—it binds Allied to nothing: it merely provides for a conference committee to confer with committees representing other branches of the industry. Its power would be limited; it could do nothing more than report to the board of directors, the only body authorized to act upon such a report. It does not provide for an amalgamation with MPTOA; if it had so provided, I would have been the first one to fight it tooth and nail and arouse the exhibitors against it. Allied can serve the interests of the exhibitors only if it remains a strong entity, dealing with the producers and distributors as an equal among equals, representing a branch the interests of which must be taken into consideration. If an amalgamation

(Continued on last page)

"Suspicion" with Cary Grant and Joan Fontaine

(RKO, November 14; time, 98 min.)

Brilliantly directed and acted with skill by a group of expert performers, this drama should prove thrilling fare for adults, particularly of the class trade. Even though the story is unpleasant, and the character portrayed by Cary Grant unsympathetic, so interesting is the plot development that one's attention is held to the end. The credit for this is owed to a great extent to Alfred Hitchcock, who again shows his mastery at directing thrillers. The closing scenes, in which the heroine, thinking that her husband was about to kill her, tries to jump from a speeding car, are so tensely exciting that one is left trembling at the conclusion. The action takes place in England:—

Cary Grant, charming and popular in English society, is sought after by all the ladies, even though his reputation was not a good one; he was known to gamble and even to cheat. Grant accidentally meets Joan Fontaine, daughter of a wealthy retired general (Sir Cedric Hardwicke), and for the first time is sincere when he declares his love for her. She, a rather plain-looking girl, who had led a retired life, is swept off her feet by Grant's charm, and she elopes with him. They spend a glorious honeymoon travelling over the continent, and on their return settle in a beautiful new home in the suburbs. Miss Fontaine receives her first shock when Grant admits that he was penniless, that he had borrowed money for the honeymoon, and that he looked forward to a substantial gift from her father. He is keenly disappointed when Hardwicke sends them two valuable antique chairs instead of money. But Miss Fontaine, loving him, forgives everything, and induces him to take a job with his cousin as manager of his estates. Nigel Bruce, an intimate friend of Grant's, arrives for a visit; when Miss Fontaine notices that the chairs were gone, Bruce intimates that Grant must have sold them. She is shocked anew; but Grant again sets things right by arriving home with the chairs and gifts for all, which he had bought from his winnings at the racetrack. Miss Fontaine, unknown to Grant, learns that he had lost his position because he had stolen funds from his cousin, and that the cousin intended to prosecute. She is horrified. Certain actions on Grant's part make her believe that he intended murdering Bruce. When Bruce dies suddenly in Paris, she is certain that Grant had killed him, for she thought that Grant had accompanied him there. Then she becomes convinced that Grant intended murdering her to collect insurance. Tortured by these thoughts, she draws away from him, and asks him to drive her to her mother's home. He drives at a fast pace and goes by way of a dangerous path, alongside a cliff. Terrified because she believed he intended killing her then, she tries to jump from the car; but he restrains her and quiets her. She learns that he had never been to Paris and that he had loved his friend sincerely, and that his reasons for inquiring as to certain poisons had been to kill himself. Ashamed, she begs his forgiveness and asks to go back home with him to help him face the police.

The plot was adapted from the novel "Before The Fact," by Francis Iles. Samson Raphaelson, Joan Harrison, and Alma Reville wrote the screen play. In the cast are Dame May Whitty, Isabel Jeans, Heather Angel, Leo G. Carroll. Strictly adult fare.

"Doctors Don't Tell" with John Beal, Florence Rice and Edward Norris

(Republic, August 27; time, 64 min.)

A moderately entertaining program melodrama. The plot is routine and the action unfolds without any surprises. Yet the performances are good, and the direction competent; because of this one's interest is held to a fair degree. There is comedy and a romance:—

John Beal, interne in a large hospital, risks his future by operating on Florence Rice when no surgeon was available. But when she recovers he is permitted to graduate. Miss Rice, Beal, and Beal's doctor pal (Edward Norris) become good friends; she helps them set up their office, which they had opened in a poor neighborhood. Although Beal loved Miss Rice, he says nothing to her when he learns that she preferred Norris. Douglas Fowley, a racketeer who had been brought up in the same neighborhood as Norris and Beal, insists on helping the boys pay their bills, for he knew that they were making no fees. When one of his henchmen is shot, Fowley calls for Norris to treat him; he induces Norris not to say anything to the police, in return for which he gives him a large fee. Norris' practice begins to grow; all his patients are people of the underworld, to whom Fowley had suggested Norris. When Beal finds out what was happening, he breaks his partnership with Norris. Miss Rice was unaware of what was happening. But she soon finds out when she accidentally goes to Norris' office one night and finds him operating on Fowley's face to remove a scar so as to help him evade the police. She breaks with Norris. He goes into hiding; even though he had been warned by Fowley not to say anything, he sends to Beal, who had become medical examiner in the District Attorney's office, photographs proving that Fowley had once had a scar. The gangsters kill Norris because he had talked.

Theodore Reeves wrote the story, and he and Isabel Dawn, the screen play; Jacques Tourneur directed it, and Albert J. Cohen produced it. In the cast are Ward Bond, Grady Sutton, Bill Shirley, Joseph Creehan, and others.

Not for children.

"Harmon of Michigan" with Tom Harmon and Anita Louise

(Columbia, September 11; time, 65 min.)

This picture will have to depend mainly on Tom Harmon's popularity with the football fans for its box-office success. Those patrons who are not interested in football will find little in the picture to entertain them, for it is a simple story devoted entirely to football; the plot developments are routine and the romance is unimportant. Considering that this is Harmon's first appearance on the screen, he performs with ease and has a good speaking voice:—

Upon graduating from college where he had made a name for himself as a star football player, Harmon marries Anita Louise, and leaves for a small-town college to act as assistant football coach. Because of clashes with the head coach, he gives up the position and becomes a professional player; he is happy when Oscar O'Shea, famous coach, asks him to assist him for a while. Harmon's work with the team brings him recognition, and an offer from a college to act as head coach of their football team. O'Shea warns him that he was not ready for so important a job, but Harmon refuses to listen; he had confidence in himself. By instituting variations on brutal and dangerous plays that had been outlawed, Harmon's team wins all their games. His insistence on winning games rather than on playing a sporting game irritates Miss Louise, and, after a quarrel following a serious injury to one of his players, she leaves him. Harmon is brought before the college board, and after an argument resigns. Learning that O'Shea had lost his post as coach at the college where he had devoted many years to training players, and that he was now coaching at a small college, Harmon goes to him and asks to work with him again. O'Shea welcomes him with open arms. And Harmon's reformation brings about a reconciliation between him and his wife.

Howard J. Green wrote the screen play, Charles Barton directed it, and Wallace MacDonald produced it. In the cast are Forest Evashevski, Warren Ashe, and others.

Morally suitable for all.

"Paramount Westerns"

The five Westerns, synopses for which are given below, are all developed along the same lines—that is, the hero (Hopalong Cassidy), played by William Boyd, and his two pals (Johnny Nelson and California), played by Brad King and Andy Clyde respectively, fight for those who have been victimized by the villains. Although the locale for each story is different, the action is routine; there is enough fast horseback riding, gun shooting and fist fights, in addition to comedy and a little music, to please the fans. The photography and production values are good. No release dates have as yet been set.

"Riders of the Timberline"

(58 minutes)

Hopalong and Johnny arrive at the lumber camp owned by Kerrigan (J. Farrell McDonald) with \$15,000, which their ranch employer had sent to help Kerrigan out. They find California, their old pal, working there as cook. Kerrigan tells Hopalong that, unless he fulfilled a contract with a certain lumber company before a certain time, his timber lands would be taken from him. He was in a predicament because his men had left him owing to mysterious mishaps at the camp. He suspected that some one was trying to ruin him and thus obtain his property. His daughter arrives with new workers, and Hopalong and Johnny decide to remain and see that the work is completed. By pretending to have a grudge against Kerrigan, they are able to join the villain's gang. They trap not only the gang, but the leader as well. Kerrigan completes his contract. Hopalong, Johnny, and California leave for new adventures.

J. Benton Cheney wrote the screen play, Lesley Selander directed it, and Harry Sherman produced it. In the cast are Eleanor Stewart, Anna Q. Nilsson, Victor Jory, Tom Tyler, and others.

Morally suitable for all.

"Twilight on the Trail"

(57 minutes)

Hopalong, Johnny, and California arrive at the ranch owned by Brent (Jack Rockwell), who had sent for them to help him apprehend cattle rustlers. They pose as three dudes from the East, so that no one would suspect that they were tough. Unknown to every one, Brent's own foreman was the leader of the cattle rustlers. Hopalong, Johnny, and California are able to keep the foreman and his men fooled for a while. But one time, when they were forced to defend themselves, the three men show that they could ride and shoot as fast as anyone in the West. The foreman then realizes that he had been fooled and tries to kill all three. But Hopalong outwits them, and eventually, with the aid of Brent and a few of his men, overpowers the gang.

J. Benton Cheney, Ellen Corby and Cecile Kramer wrote the screen play, Howard Bretherton directed it, and Harry Sherman produced it.

Morally suitable for all.

"Stick to Your Guns"

(62 minutes)

French McAllister (Bob Card) sends an appeal to his old ranch boss to send him a few of the workers from the Bar-20 Ranch to help him capture cattle rustlers. Hopalong, Johnny, and California are among the men sent for. But instead of going to McAllister's ranch, Hopalong and California stop off at the villain's hideout; they pose as notorious gamblers. The leader, Nevada, thinks the two men would be good for his outfit, and offers them lucrative pay to become members of his gang. They accept his offer, their purpose being to

get word to McAllister and the other men as to the villain's hideout. In the meantime, Nevada begins to suspect Hopalong and California, and sends one of his henchmen to town to investigate. Hopalong manages to set up a smoke signal as he had arranged, and McAllister and his men close in. It is then that Nevada learns Hopalong's identity. He tries to kill him, but is prevented from doing this; in a fierce battle between the rustlers and Hopalong and his men, the rustlers are wiped out.

J. Benton Cheney wrote the screen play, Lesley Selander directed it, and Harry Sherman produced it. In the cast are Jacqueline Holt, Henry Hall, Joe Whitehead, and others.

Morally suitable for all.

"Secret of the Wastelands"

(65 minutes)

Hopalong, Johnny and California are engaged to accompany an archeological expedition into the desert. They receive mysterious warnings not to go ahead with their plans; these warnings are sent to them by the Chinese. But Hopalong refuses to be frightened and proceeds with the expedition. Salters (Douglas Fowley), a crooked lawyer, realizing that the Chinese must have had a good reason to want to keep the expedition out of the desert, decides to follow with his men. Hopalong, Johnny, California, and the whole party, including a young lady, are captured by the Chinese. Hopalong then learns why they had wanted to keep him out—there was a hidden Chinese settlement in the midst of the desert, with a gold mine that was worked by the Chinese, under the leadership of May Soong (Soo Young). She explains to Hopalong that they mistrusted most people. Salters, learning of the gold mine, tries to kill Hopalong and his men so as to get to the registration office and enter the mine in his name. But Hopalong courageously fights Salters and arrives at the registration office first, where he enters the mine in the name of the Chinese organization. He thus insures them the continuation of their peaceful village.

Gerald Geraghty wrote the screen play from the story by Bliss Lomax; Derwin Abrahams directed it, and Harry Sherman produced it. In the cast are Barbara Britton, Keith Richards, Gordon Hart, and others.

Morally suitable for all.

"Outlaws of the Desert"

(65 minutes)

Hopalong, Johnny, and California accompany Charles Grant (Forest Stanley), his wife and daughter to Arabia to buy horses from the Sheik (Duncan Renaldo). Although they are received graciously by the Sheik, he refuses to sell them his horses; he does, however, give them two valuable horses as gifts, and tells them that if they ever needed his help to call on him. Two adventurers posing as brother and sister (Luli Deste and Albert Morin) trick Grant into going into the desert with them on the pretext of buying horses. They really hand him over to a bandit chief to be held for ransom, and demand \$50,000 for his return. They capture also Grant's daughter and Hopalong. But Hopalong manages to outwit them, and to get Grant and his daughter to the Sheik's camp; he takes the adventurers along as his prisoners. With the help of the Sheik's men, Hopalong is able to wipe out the bandit gang of Arabs; the Sheik himself kills the bandit leader.

J. Benton Cheney and Bernard McConville wrote the screen play, Howard Bretherton directed it, and Harry Sherman produced it. In the cast are Jean Phillips, Nina Guilbert, George Woolsey and others.

Morally suitable for all.

should be effected, politics would be played, and the interests of the exhibitors would suffer.

The only part of the resolution that might be construed by some as calling for an amalgamation was the third paragraph; it read as follows:

"RESOLVED, further, that it is the sense of the board that such national joint committee, when organized shall in addition study the possibility and desirability of bringing the several branches and groups into a more elaborate and enduring form of industry organization and shall report their findings and recommendations to all branches and representative groups for adoption, revision or rejection." When Yamins objected to this wording, Col. Cole offered to have it rescinded. A motion was made and seconded, and the convention approved its rescinding. But Mr. Yamins was not satisfied.

During his talk against the resolution, Yamins made the statement that he once proposed a similar resolution but was voted down. If the idea was a good one when he proposed it why is it bad when some one else proposes it?

There is one thing that I desire to make quite clear. Neither Col. Cole, Roy Howard, Jack Kirsch, Sid Samuelson, nor Martin Smith had asked to be appointed to the committee—they were requested to serve on it. Yamins' accusation of a "sell out" is, therefore, intemperate. He, being a lawyer, ought to know that, when a man intimates that another man has sold out, he must have facts to prove his accusation. I know these men well, most of them intimately, and I can assure you that they are honorable.

Nathan Yamins has served the exhibitors well up to this time, but now he has committed a grievous error. He can right the wrong he has done only in one way—retract his statements and apologize to those he has hurt. If he does not do that, then he must resign as a member of the board. He will have to resign anyway, for I have been told by some of the board members that under no circumstances will they sit in the same board room with him.

HERE AND THERE

THIS IS AN AGE OF specialization. Persons who learn to do one thing to the exclusion of everything else learn to do it far better than persons who learn to do everything. The truth of this statement applies to professions as well as to trades alike.

Realizing the truth of this axiom, Twentieth Century-Fox has decided to apply it in the selling of its pictures to the public. It has engaged Hal Horne, the well known exploitation expert, to do the exploitation for a given number of its pictures. The results have been surprising, even though Mr. Horne has not yet had time to organize himself fully.

On "Belle Starr," for example, he has had a surprising success in St. Louis, Philadelphia, Washington and in other cities, even though the picture, though nice to look at, is not a top notcher so far as entertainment goes. His campaign on "A Yank in the R.A.F." is so well conceived that he should obtain highly satisfactory results.

For years Hal Horne has been recognized as one of the leaders in planned exploitation campaigns. Not so long ago a New York University professor, unknown to Hal Horne, referred to his methods as "The Hal Horne Method." He stated that this Method was very simple: Mr. Horne first made an approach. Then he proceeded step by step in a day to day campaign with cumulative effect. The campaign was modified as the occasion required it for attaining better results. After the effectiveness of such a campaign was demonstrated in a key spot, it was set down and furnished to field men in a complete kit, to be followed out in their respective spots as soon as they arrived there. In other words, the "exploiter" was left free to devote his time to planting his campaign instead of to conceiving it first and then carrying it out.

* * *

THE RESOLUTION ABOUT FORMING a joint conference committee, which was voted down at the Thursday afternoon session at the convention in Philadelphia last week, has been submitted to the regional bodies for either approval or disapproval; it will be acted upon within ten days. But there is no question what the verdict will be—one of approval, by reason of the fact that no harm can be done to the interests of the exhibitors by the liaison com-

mittee idea, and much good may come out of it. Allied is now strong enough to assert its rights when they are disregarded by the others, whether it be at a joint committee conference or elsewhere.

Incidentally, the set up of the Allied organization is such that disapproval of a resolution or of an idea at a convention is not binding; it can be voted down only by a majority of the regional organizations. For this reason, the resolution's disapproval at the Thursday afternoon session is legally meaningless. The principle of proportional representation, a principle upon which the Allied organization is founded, was not at work at that session. As a matter of fact, some of those who voted on the resolution were not even members of an Allied unit.

* * *

ONE OF THE FINEST SPEECHES that were made at the Monday meeting of the Allied board of directors was made by Jack Kirsch, President of Allied Theatre Owners of Illinois. It was highly constructive.

Lack of space prevents me from printing the speech, but I shall give part of it:

"I think you have the meat of this proposal in the preamble so very aptly stated by Mr. Myers and, gathering from the response which Allied has received to its timely suggestions, everything points to the possibility of its eventual attainment.

"To my mind here are some of the functions which the committee could accomplish:

"(a) Act as a clearing house for all problems of common concern to the industry.

"(b) Hold frequent meetings to discuss and acquaint exhibitors with different sales policies adopted from time to time by distributors—to determine their effect upon the industry in general and if found to be detrimental to adjust by amicable discussion among the various interested groups.

"(c) Such an organization could set up various committees to report to the trade from time to time their results of important surveys such as audience reaction to certain pictures, building box-office, determining public tastes, effect of advertising and publicity and many other angles of value to the promotion of the industry.

"(d) To be used as an agency for presenting a common front against adverse criticism and legislation.

"(e) To appoint rotating committees representative of all branches of the industry to handle all charitable enterprises which the motion picture industry is called upon to participate in.

"(f) And most important of all to appoint a Good-Will committee to promote friendly relations within the branches of the industry. . . .

"This movement, if it is to become a reality, should get its initial start here and I would therefore propose that the delegates in attendance at this convention take steps to appoint a committee from Allied whose duties it should be to immediately prepare a definite program for the creation of such a committee and extend an invitation to the various groups in the industry to meet and discuss its formation."

* * *

THIS PAPER IS GLAD, indeed, to hear from a Minnesota exhibitor stating that there is no shortage of product in that state as a result of the block-booking law; the letter comes from Lyle Carisch, of the Wyzata Theatre, Wyzata, and reads as follows:

"Dear Friend:—

"I have been a subscriber to your paper for many years. I am writing this note to set you straight on the product conditions here in the state.

"In your September 6 issue, you quote *Variety* as saying the exhibitors are panic-stricken over product. In fact the reverse is true—everyone has plenty of product to run.

"The opinion of the majority of exhibitors is that when the product does run out, which will be after the first of the year, we will be better off to close our theaters rather than pay the prices for film they are paid in the rest of the 47 states.

"What is very annoying to the salesmen is their being told that the best thing to do is to close the theaters. They are trying to get the exhibitors excited, and it is their propaganda that you are reading in *Variety*."

HARRISON'S REPORTS

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A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

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Columns, if It is to Benefit the Exhibitor.

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Vol. XXIII

SATURDAY, OCTOBER 4, 1941

No. 40

HERE AND THERE

THE SUBCOMMITTEE OF THE Senate Committee on Interstate Commerce, which has set out to prove that Hitler and the Nazi party are not getting on the screen the break that the British are getting, has turned into a sewing circle.

Leaving the investigation of the industry to one side, it has veered its efforts into proving that the British Purchasing Commission in Washington is not employing either Jews, Southern Irish or Germans.

The British Purchasing Commission's denial of the accusation and its assurance that Jews, Southern Irish and Germans are employed and are rejected only if they are not born in America, or of parents that are not American citizens on account of the nature of the work, tends further to discredit the Committee and to lower the dignity of the Senate.

Incidentally, Senator Clark put himself into an embarrassing position when he, unaware of the fact that in the synopsis of each review I use the names of the actors to represent the characters, quoted from my review of "Four Sons," produced by Twentieth Century-Fox last year, and asked Mr. Zanuck, who was on the stand, whether the name Leontovich was German. Mr. Zanuck replied, "No!" Then Senator Clark remarked, "Well, you see!" Thereupon Mr. Zanuck informed the Senator that the name was not that of the character, but of a famous Russian actress, engaged to play the part. The audience then roared, and the embarrassed Senator had to admit that he had seen only one picture in the last six or seven years.

The subcommittee started to investigate the industry on the supposition that it was producing war propaganda pictures when they had not seen any of the pictures that in their opinion conveyed pro-war propaganda, and were not in a position to know whether it was so or not. In other words, they started their quest without facts.

* * *

BOTH INDUSTRY LEADERS, Nicholas M. Schenck and Harry Warner, held their own before the interrogators of the subcommittee of the Senate Committee on Interstate Commerce while on the stand but it remained for Darryl Zanuck to give Senator Clark, and through him the others, a real oratorical thrashing, carrying the audience with him at the expense of the "rump" Senatorial inquisitorial committee. He delivered his piece after the Senators finished interrogating him.

Mr. Zanuck said:

"... I am proud to be part of this motion-picture business. I go back and I think of what this little nickelodeon business has grown to and I cannot help but be proud, although I was certainly not one of the

originators. But I recall the hours and hours and weeks and months and years—actually years of entertainment—that the people of the world have received from this industry, and it makes me proud.

"I look back and I can see Henry B. Walthall as the little colonel in 'The Birth of a Nation.' I look back and see the covered wagons going across the plains in 'The Covered Wagon.' I look back and see John Gilbert in 'The Big Parade.' I see that girl on the truck when he kissed her good-by—Renee Adoree—and he went away to the war. I look back, and it gives me a thrill when I think of Al Jolson in 'The Jazz Singer.' That was the first time that sound came to the moving pictures.

"I see George Arliss in 'Disraeli,' and I look back and recall picture after picture—pictures so strong and powerful that they sold the American way of life not only to America but to the entire world. They sold it so strongly that when dictators took over Italy and Germany, what did Hitler and his flunky, Mussolini, do? The first thing they did was to ban our pictures, to throw us out. They wanted no part of the American way of life.

"I come down, right now, to the last minute, and I remember that great picture, 'Gone With the Wind.' I remember a picture of my own, 'The Grapes of Wrath,' and I remember the last speech of that Joad family. They had been kicked out and bounced around, and the whole world was against them; they were on the spot. But I remember Ma Joad turning to the old man in the flivver and saying: 'Well, things look mighty bad and everything is going wrong, Pa. But that's the way it is with the world. You have got to take the good with the bad, and we don't have to worry, because we are the people.'

"I remember those things, and I remember the enjoyment they have given; I remember the laughter and all that and I am very proud. And, Senator, you do not have to investigate us if you will look at all the pictures, our whole record—not just these Nazi pictures. This industry has stood for a lot. By that I mean it has been the American way of life, and it has been abused in other countries. But I am sure that, when the whole celluloid record is put before the world, the whole world, you are going to agree with the people of America who patronize us when they wish to and stay away when they don't want to see the pictures; and we have grown only because the people have let us."

* * *

UNDER THE HEADING, "Revision of Federal Admission Tax," Pete Wood, executive secretary of The Independent Theatre Owners of Ohio, has this to say in his September 22 bulletin:

(Continued on last page)

"One Foot in Heaven" with Fredric March and Martha Scott

(Warner Bros., 1941-42 release; 106 min.)

The proof that great pictures do not require pretentious stories is furnished by this picture. "One Foot in Heaven" deals with the simple life of a simple methodist minister, but it is so human that those who will see it will leave the theatre deeply impressed with the power of the screen. All the troubles and the tribulations of a simple soul, who had chosen religion as his profession instead of medicine, which he had originally studied, are unfolded in this picture in a sympathetic and impressive way.

In this story one can see also the frailties of some of the human beings who had charged him with the task of ministering to their spiritual needs. The sacrifices of the minister's wife and of their children, too, move one to the very depths of one's soul. The scenes of the minister's moving from town to town, transferred from church to church (some of them with leaking roofs whenever it rained); the heroine's loyalty to her husband, following him wherever he went without complaint; the situations that show the children, having been made to realize by their father that, because of his position, they could not act as other children acted—all these and more cannot help touching one's innermost heart-strings.

The situation in which the father reprimands his son for having gone to a movie, but inwardly not blaming the child and, pretending that he wanted to show him how injurious was the movie he had seen, takes the boy to a picture show where a William Hart picture was playing and enjoying it just as much as his son was, is not only humorous but human; it stamps the preacher as a kindly soul, trying to live up to the precepts of his religion, at the same time eager to let his children enjoy simple pleasures.

The most powerful scenes are those in the end, where the preacher, after succeeding in having a church built, equipping it with an expensive organ and a \$25,000 carillon, is shown playing the carillon and attracting the attention of the town folk. The sight of people, attracted by the playing of the carillon, moving from different directions toward the church, is a scene that one cannot easily forget.

The picture has been produced under the guidance of several Methodist Bishops, and even though it deals with the Methodist religion it does not stress Methodism; it might apply to any religion. Ministers of every other religion, priests, rabbis—all will see themselves in William Spence, the Methodist Minister, and will love him for the sufferings that he endured because of the frailties of some of the members of his congregation.

Incidentally, Fredric March does about the best acting in his career; and Martha Scott, after this picture, certainly ought to rise to new heights in popularity. The part she takes makes her appear a sweet soul and, since those who see pictures cannot very well help associating a character with the actor that portrays it, she should make a host of new friends.

The picture was produced by Robert Lord, and directed by Irving Rapper. Equal credit is deserved by Casey Robinson, who wrote the screenplay. In the supporting cast are Frankie Thomas, Elizabeth Fraser and Roscoe Ates.

"One Foot in Heaven" is a picture that, not only should be, but also must be, shown by every theatre in the country. It should teach a moral lesson also to those who go to church frequently; it should make them more tolerant toward their fellow-men.

"Two Latins from Manhattan" with Joan Davis and Jinx Falkenburg

(Columbia, October 2; time, 66 min.)

A moderately entertaining program comedy with music. The story is silly; but, since the action is fairly fast-moving, it does not become boring. Moreover, it has agreeable performances, a few pleasant musical numbers, and the comedy antics of Joan Davis, who provokes laughter each time she appears:—

Miss Davis, publicity agent for Don Beddoe, owner of a night club, knowing that the club was in need of an attraction to build up its business, engages two South American singers. On the morning that she was to meet the girls at the airport she receives an urgent call to rush down to police headquarters to help her two roommates (Jinx Falkenburg and Joan Woodbury), who, through a misunderstanding, had been arrested for wearing clothes that did not belong to them. By the time she arrives at the airport the singers are gone; she rushes to the hotel and there finds a mysterious note saying that they would not appear for her. Realizing that her job depended on the attraction, she decides to use her two roommates to help her out. Since no one had seen the singers and thus did not know what they looked like, the

girls pass for them. Fortunio Bonanova, who had abducted the two South American singers on orders from their South American employees, appears; since the girls did not want anyone to know the truth, they are compelled to include him in their act. They go over big, much to Beddoe's delight. But the real singers finally arrive. Then the truth becomes known; explanations follow and everything is straightened out. Miss Davis tells the audience the whole story and they accept her roommates with loud applause.

Albert Duffy wrote the screen play, Charles Barton directed it, and Wallace MacDonald produced it. In the cast are Marquita Madero, Carmen Morales, Lloyd Bridges.

Morally suitable for all.

"Let's Go Collegiate" with Frankie Darro, Marcia Mae Jones and Jackie Moran

(Monogram, September 12; time, 55 min.)

This program college comedy with incidental popular music is strictly for the younger picture-goers. It holds little appeal for adults, since the plot is somewhat silly, and the actions of the leading characters extremely juvenile. A few situations provoke laughter:—

Frankie Darro and Jackie Moran had promised their co-ed sweethearts (Marcia Mae Jones and Gale Strom respectively) that they would bring to their sorority dance the famous prep-school stroke oarsman who was about to enter their college. A few hours before the dance they learn that the oarsman had been drafted into the Army. Knowing that their girl friends would be disappointed, Frankie and Jackie decide to get some one to substitute for him. Unknowingly, they pick on a safecracker (Frank Sully), promising to pay him ten dollars for one evening's impersonation. But Sully, pleased by the attentions of Marcia and Gale, decides to continue the impersonation and go to college; Frankie and Jackie, fearing exposure, are compelled to coach him in his studies, to the detriment of their own scholastic standing. Sully develops into a fine oarsman and is the mainstay of the crew. At the end of the season, when four crews meet for an important race, three old graduates return to see the race. Two of them learn from Frankie and Jackie about the deception and the trouble they were in; but they keep the news from the third, knowing that he, a detective, was after Sully. After their team wins the race, they tell the detective about Sully, and he arrests him. But no one knows of this; instead Frankie and Jackie make the announcement that Sully had been drafted into the Army.

Edmond Kelso wrote the screen play, Jean Yarbrough directed it, and Lindsley Parsons produced it. In the cast are Keye Luke, Mantan Moreland, Barton Yarbrough.

Morally suitable for all.

"The Kid from Kansas" with Dick Foran, Leo Carrillo and Andy Devine

(Universal, September 19; time, 60 min.)

A formula program melodrama, with some comedy and a little music. Its appeal will be directed mainly to those who enjoy action pictures regardless of story values. This should entertain them fairly well, as far as action is concerned, for it has a few rough fights, particularly the one in the end. The romance is of little importance:—

When James Seay, manager of a large fruit company, tells the banana planters that his company had decided to offer them less money for their fruit, Leo Carrillo, one of the planters, refuses to accept the offer. He tells Seay that he had already contacted another fruit company, and that their ship would pick up his cargo of bananas the following morning. Carrillo orders his foreman (Andy Devine) to keep close watch over the cargo. Devine becomes acquainted with Dick Foran, a stranger who had wandered into the plantation in search of a job. Just as they were talking, a group of natives sneak into the premises, douse the bananas with kerosene and kill one of the guards. A fight follows, but the natives escape. Devine and Foran are held for the murder, but Carrillo finally obtains their release. When the bank refuses to give Carrillo a loan, Foran goes to one of the planters who had sold out and obtains a loan for Carrillo. When the planter is found murdered, Foran is accused. But Foran escapes, and hides out at Carrillo's place. He tells Carrillo that some one was committing the murders and sabotage in order to frighten the planters and thus gain control of their plantations. It finally develops that Foran was a special investigator sent to the island to investigate the trouble. He solves the murders and uncovers the criminals, thus bringing law and order to the island once more.

Griffin Jay wrote the story, and he and David Silverstein, the screen play; William Nigh directed it, and Ben Pivar produced it. In the cast are Ann Doran, Francis McDonald, Marcia Ralston, and others.

Morally suitable for all.

"You'll Never Get Rich" with Fred Astaire and Rita Hayworth

(Columbia, Sept. 25; time, 89 min.)

Very good entertainment for the masses. The story is lightweight; but it has good comedy, romance, and music of the popular variety. But what is more important Fred Astaire has in Rita Hayworth a partner who is as competent as was Ginger Rogers and who should win new fans by her talents as a dancer. Astaire has lost none of his charm, and his dancing is as expert as ever. The dance routines in which Astaire is joined by the chorus are peppy and well executed. In all, it is the sort of entertainment to take one's mind off one's troubles:—

Robert Benchley, wealthy play producer, falls for every pretty girl he sees. His latest crush was Rita Hayworth, one of the chorus girls in the new play he was producing; but she had become attracted to Astaire, the dance director and star. Benchley, whose wife (Frieda Inescort) had found a diamond bracelet he had bought for Miss Hayworth, calls in Astaire to help him; he compels him to say that Benchley had bought the bracelet for him because he had fallen in love with Miss Hayworth and wanted to marry her. The whole affair annoys Miss Hayworth and she decides to leave the show. In the meantime, Astaire is drafted into the Army; he is thankful for this because he thought that John Hubbard, who had posed as Miss Hayworth's brother as a joke, intended killing him. He arrives at camp, only to find that Hubbard was his Captain; the joke is explained. Astaire, who had by this time fallen in love with Miss Hayworth, is overjoyed when she arrives at camp; but he is annoyed when he learns that her visit was to see Hubbard. Benchley, who had by this time become infatuated with another girl (Osa Massen), offers to put on a show at camp; Astaire soon learns that Benchley's purpose in doing this was to star Miss Massen. But Astaire insists on having Miss Hayworth. Benchley and Miss Massen frame Astaire so as to get him in wrong with Miss Hayworth; thinking the worst of Astaire she leaves the show. But Astaire and his buddies help get her back; and, knowing that she loved him, Astaire substitutes a real preacher for the one who was to appear in the stage play, and thus they are married. Miss Hayworth forgives him for she loved him.

Michael Fessier and Ernest Pagano wrote the screen play, Sidney Lanfield directed it. In the cast are Guinn Williams, Donald MacBride, Cliff Nazarro, Marjorie Gateson, and others.

Benchley's affairs are treated discreetly, and so the picture is suitable for all.

"Gentleman from Dixie" with Jack LaRue and Marian Marsh

(Monogram, September 5; time, 62 min.)

Although this human-interest drama is based on a simple plot and is developed in an obvious manner, it holds one's interest fairly well because of the sympathy one feels for the characters. It is, of course, strictly program entertainment, suited mainly for neighborhood theatres. One of the picture's best points is the music—Clarence Muse and a group of colored singers are effective in the few numbers they render, and little Mary Ruth plays the piano very well:—

After having served a prison term for a murder he had not committed, Jack LaRue is released on parole. He returns to his brother's horse breeding farm in Dixie; to his surprise and sorrow he learns that his sister-in-law had died and that his brother (Robert Kellard) had remarried. Except for Kellard, his new wife (Marian Marsh), and an old family servant (Clarence Muse), no one at the farm knew about LaRue's prison record. Kellard is overjoyed to see his brother, but Miss Marsh is not; she refuses to permit him to live in the house with them. LaRue is willing to live with the servants so long as he could work on the farm, for he loved horses. To his delight, his brother's child (Mary Ruth) from his first marriage shows great devotion to LaRue. He trains her pet horse, developing it into a fine racer. LaRue is disgusted when he learns that Miss Marsh was trying to induce Kellard to sell the horse to John Holland; for one thing, Holland was the very man who had framed LaRue; for another, LaRue felt it would break Mary's heart. Mary, hearing about the proposed sale, runs away with the horse. LaRue is frantic; he searches and finally finds her. Everyone is overjoyed at their return; even Miss Marsh undergoes a complete change. Holland is killed by the horse when he treats Mary and LaRue roughly. At a hearing, Holland's henchman clears LaRue.

Fred Myton wrote the screen play, Al Herman directed it, and Edward Finney produced it. In the cast are Phyllis Barry and Herbert Rawlinson.

Morally suitable for all.

"The Maltese Falcon" with Humphrey Bogart and Mary Astor

(Warner-First Nat'l, Rel. date not set; time, 100 min.)

The first time this was produced in 1931, it was an excellent though somewhat uncheerful murder mystery melodrama; the same can be said for the present version. Those who did not see the first picture should be held in tense suspense, for the plot developments, although complicated, are fascinating, and the action is thrilling. Naturally those who did see it in 1931 and remember the outcome will find it less exciting. The unpleasantness is owed to the fact that the characters are ruthless, and so there is no one for whom the spectator feels sympathy:—

Humphrey Bogart and Jerome Cowan, private detectives, are partners. They are engaged by Mary Astor to trail a man she claimed had run off with her young sister. Cowan undertakes to trail the man, and on his first night out he is murdered. The police suspect Bogart when they learn he had had an affair with Cowan's wife (Gracie George). But Bogart, knowing that the "sister" story Miss Astor had given him was a lie, feels that she was connected with the murder, for a few hours later the man Cowan was supposed to have trailed is murdered. Yet Bogart cannot help falling in love with Miss Astor. He tries to get from her the facts, but she is evasive and lies. All he can find out is that she was interested in getting a black falcon; he promises to help her find it. Two other men offer him large sums of money to obtain the falcon for them; one (Peter Lorre) offers him \$5,000 and the other (Sidney Greenstreet) \$25,000. It is Greenstreet who finally tells Bogart the truth—that the falcon contained a fortune in gems, and that the last possessor of it had been a Russian general, who was unaware of its value. The crooks try to outsmart each other, but finally they get together. Bogart gets the falcon and gives it to them. To their disgust, they find out that the falcon for which they had risked their lives was just a substitute and that the real one was still in the possession of the general, who probably had discovered its value. Bogart, despite his love for Miss Astor, turns her over to the police when she confesses that she killed his partner.

John Huston wrote the screen play from the Dashiell Hammett story; Mr. Huston directed it, and Henry Blanke was associate producer. In the cast are Barton MacLane, Lee Patrick, Ward Bond, Elisha Cook, Jr., and others.

Strictly for adults.

"International Lady" with George Brent, Ilona Massey and Basil Rathbone

(United Artists, September 19; time, 101 min.)

A good espionage melodrama, lavishly produced. As in most pictures of this type, the story is somewhat far-fetched; yet the methods employed by the spies to pass on their information to their agents result in exciting screen fare. And naturally one is held in suspense, since the lives of the secret service men following these spies are endangered. The romance is developed in a routine fashion:—

George Brent, an American G-Man, is in London to work with Scotland Yard in tracking down a dangerous gang of spies. Brent knows that Ilona Massey, a beautiful young singer, was a member of the gang. He manages to become acquainted with her, without divulging his identity. Brent learns that Basil Rathbone, a Scotland Yard operative posing as a music critic, had been assigned to the same case; they decide to work together. But Brent, believing he could better trace the gang if he could get Miss Massey to America, obtains for her a U. S. visa; Rathbone goes right along with him, giving Miss Massey an explanation that he had been transferred to a New York paper. When the clipper arrives in New York, Miss Massey is met by Marjorie Gateson, wife of a wealthy candy manufacturer (Gene Lockhart), who was to sponsor Miss Massey's radio career. Lockhart is in reality the head of the sabotage gang. Brent is invited to a party at Lockhart's home, at which Miss Massey was to sing over the radio. To his surprise he finds Rathbone there, disguised as a waiter. Both men feel certain that the song Miss Massey had sung over the radio was the code for a message; and they are correct. When Miss Massey learns that Brent was a secret service man, she tells Lockhart about it. He orders her to lure Brent to a roof garden club, where they would kill him. But she, having fallen in love with Brent, tries to warn him; she receives the shot intended for him. The saboteurs are finally trapped, and Miss Massey recovers. Since she had broken off connections with the spies, she and Brent plan a happy life together.

E. Lloyd Sheldon and Jack DeWitt wrote the story, and Howard Estabrook, the screen play; Tim Whelan directed it, and Edward Small produced it. In the cast are Francis Pierlot, Martin Kosleck, Charles D. Brown, and others.

Morally suitable for all.

"Effective October 1st, 1941, the federal admissions tax has been amended so as to tax ALL admissions at the rate of one cent for each ten cents, or any fraction thereof, except to children under twelve years of age when the admission charge is less than ten cents.

"The amendment relating to 'student tickets' was voted down, which means that exhibitors, as in the past, will be held liable for the same tax on a student's ticket as they pay upon an adult admission. (EXAMPLE:—A house having a 31c plus 4c adult admission charging 'students' 20c must pay the federal government a 4c tax upon all such admissions.)

"Regarding the tax upon children's admissions, theatres in Ohio can charge ten cents *without subjecting themselves to the federal tax* if they will have their tickets and boxoffice cards printed in the following manner:—

"Established price 9.7c
Ohio State tax3c

TOTAL 10c

"Where the 'established price' is set at ten cents, the tax will be one cent and the total eleven cents.

"Sometime within the next three weeks all theatre owners will receive complete information and instructions from the Internal Revenue Collector of their District.

"WE RECOMMEND

"Theatre owners should bear in mind that this federal tax amounts to a minimum impost of twelve per cent upon the boxoffice intake and every exhibitors should dispel the thought of adjusting their price scale to absorb the tax. As a matter of fact, the law is worded so as to give every theatre owner a legitimate reason for passing the tax on to the patron.

"Because of what the future holds in the way of increased operating costs, it might be well for theatre owners to consider a general increase in admission prices as of October 1st. . . ."

* * *

IN A RECENT ISSUE OF "The Hollywood Reporter," Bill Wilkerson, its publisher, accused Martin Quigley, publisher of "Motion Picture Herald," of supporting the Washington investigation.

How do you suppose Wilkerson has arrived at such a conclusion? He has noticed that Mr. Quigley has not been called in Washington to testify, and since he is a personal friend of Winnie Sheehan, and since Winnie has been accused of the same thing—of supporting the investigation, Martin Quigley cannot help being guilty, in Wilkerson's opinion, of the same offense.

Not satisfied to pin the badge of guilt on Martin's breast, Bill Wilkerson attached to Martin a nickname.

But in dealing with Martin Quigley, Bill Wilkerson forgot that he was dealing, not with a layman, unable to answer him in print, but with another publisher, a man who can sling the pen just as vitriolically as can he.

If what Martin Quigley said about Bill Wilkerson in his September 27 issue will not make Bill's flesh sizzle, nothing ever will.

Incidentally, what Mr. Quigley said about the investigation in the September 20 issue of Motion Picture Herald must have escaped Wilkerson's attention; otherwise he would not have committed the blunder of accusing him of such an offense.

HAL HORNE PUT REAL LIFE into the neighborhood of the Roxy Theatre Friday last week with his exploitation of "A Yank in the R. A. F.," at its premiere. Thousands of people milled around the Roxy in the afternoon, and thousands more gathered at night to watch the celebrities of Hollywood and of New York society, and naval and military men. Some of the tickets were sold for \$10 each, and the proceeds went to the British-American Ambulance Corps.

After the performance, which lasted till 11 p.m., a dance was given in the rotunda of the Roxy, while in the Roxy's parking place there was given an outdoor carnival that drew thousands more.

A spirit of gayety prevailed throughout the affair, inside and outside the theatre.

Although the picture is not a "topnotcher," efficient exploitation has attracted so much attention to it that there is no doubt as to its box office success.

This leads one to ask whether it is not time for the regular publicity departments of all distributors to brush away the cobwebs. If an exploitation organization can draw so much attention with a picture that is not, as said, a "topnotcher," the possibilities of doing as well with better pictures are great.

If the producers want more money for their pictures, they will have to help the exhibitor get it for them. Under the present procedure, where every picture is exploited in accordance with a certain formula, the exhibitor cannot pay more.

* * *

ONE BY ONE THE STATE UNITS of Allied States Association are voting on the resolution for a joint industry committee, adopted in Washington by the board of directors, which resolution brought the first dissension in the Allied ranks.

So far the following units have approved the resolution:

Western Pennsylvania: Unanimously at a meeting of the full membership.

Wisconsin: Unanimously by action of the board.

Indiana: Reiterates former stand in which resolution had been approved unanimously.

Maryland: Unanimously.

Illinois: Unanimously, with a special vote of confidence in national officers.

New Jersey: Voted for the resolution unanimously with one or two reservations that do not affect the vote in anyway.

By the time you will be reading this editorial, the vote of all the units will have been taken, and there is not the least doubt in my mind that the resolution will have been adopted by the units overwhelmingly.

* * *

LOOK OVER YOUR FILES, and if you find the copy of any issue missing write to this office for a duplicate copy.

You don't know when you may need the copy that is just missing from your files. It may be that you are about to negotiate with a salesman, and when you go to look for a review that is contained in the copy of a certain issue you don't find it. That will naturally discommode you. Why not, then, look over your files now? I keep in stock a sufficient number of copies to take care of such occasions.

HARRISON'S REPORTS

Vol. XXIII

NEW YORK, N. Y., SATURDAY, OCTOBER 4, 1941

No. 40

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Navy Blues—Warner-1st Natl. (108 min.)	130
Night of January 16—Paramount (79 min.)	143
Nine Lives Are Not Enough—Warner (62 min.)	142
Our Wife—Columbia (99 min.)	134
Outlaws of the Desert—Paramount (65 min.)	155
Pittsburgh Kid, The—Republic (75 min.)	148
Prime Minister, The—Warner (93 min.)	151
Rags to Riches—Republic (57 min.)	131
Raiders of the Desert—Universal (60 min.)	131
Riders of the Purple Sage—20th Century-Fox (56 m.)	146
Riders of the Timberline—Paramount (58 min.)	155
Scattergood Meets Broadway—RKO (68 min.)	148
Secret of the Wastelands—Paramount (65 min.)	155
Sing Another Chorus—Universal (63 min.)	151
Skylark—Paramount (94 min.)	143
Smiling Ghost, The—Warner (71 min.)	143
Smilin' Through—MGM (100 min.)	146
Stick to Your Guns—Paramount (62 min.)	155
Suspicion—RKO (98 min.)	154
Tanks a Million—United Artists (51 min.)	134
This Woman is Mine—Universal (90 min.)	139
Tillie the Toiler—Columbia (67 min.)	135
Twilight on the Trail—Paramount (57 min.)	155
Unexpected Uncle—RKO (66 min.)	150
Unfinished Business—Universal (95 min.)	144
Weekend in Havana—20th Century-Fox (81 min.)	146
We Go Fast—20th Century-Fox (64 min.)	148
When Ladies Meet—MGM (104 min.)	144
World Premiere—Paramount (70 min.)	139
Yank in the R.A.F., A—20th Century-Fox (97 min.)	147

RELEASE SCHEDULE FOR FEATURES

Columbia Features

(729 Seventh Ave., New York, N. Y.)

2216	The Son of Davy Crockett—Elliott (60 m.)	July 15
2014	Blondie in Society—Singleton-Lake	July 17
2039	The Officer and the Lady—Hudson-Pryor	July 24
2207	Thunder Over the Prairies—Starrett (61 m.)	July 30
2017	Tillie the Toiler—Harris-Tracy	Aug. 7
2023	Ellery Queen and the Perfect Crime—Bellamy-Lindsay	Aug. 14
2001	Here Comes Mr. Jordan—Montgomery-Rains	Aug. 21
	Our Wife—Douglas-Hussey-Drew	Aug. 28
	You'll Never Get Rich—Astaire-Hayworth	Sept. 25

(End of 1940-41 Season)

Beginning of 1941-42 Season

	King of Dodge City—Elliott (63 m.)	Aug. 14
	Mystery Ship—Kelly-L. Lane	Sept. 4
	Harmon of Michigan—Harmon-Louise	Sept. 11
	Ladies in Retirement—Lupino-Hayward	Sept. 18
	Two Latins From Manhattan—Falkenburg-Davis-Woodbury	Oct. 2
	Texas—Holden-Ford-Trevor (94 m.)	Oct. 9
	The Blonde From Singapore—Rice-Erickson	Oct. 16
	Roaring Frontiers—Elliott	Oct. 16
	Three Girls About Town—Blondell-Barnes	Oct. 23
	The Men In Her Life—Young-Veidt-Kruger	Oct. 30

First National Features

(321 W. 44th St., New York, N. Y.)

553	Dive Bomber—Flynn-MacMurray-Bellamy	Aug. 30
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(End of 1940-41 Season)

(Hereafter all pictures will be listed under Warner-First National.)

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

143	Ringside Maisie—Sothorn-Murphy	Aug. 1
147	Whistling in the Dark—Skelton-Veidt	Aug. 8
146	Life Begins for Andy Hardy—Rooney	Aug. 15
145	Dr. Kildare's Wedding Day—Ayres-Day	Aug. 22
148	When Ladies Meet—Crawford-Taylor-Garson	Aug. 29

(End of 1940-41 Season)

Beginning of 1941-42 Season

201	Dr. Jekyll and Mr. Hyde—Tracy-Bergman	Sept.
202	Lady Be Good—Powell-Sothorn-Young	Sept.
203	Down in San Diego—Granville-Gorcey	Sept.
204	Honky-Tonk—Gable-Turner-F. Morgan	Oct.
205	Married Bachelor—Hussey-Young	Oct.
206	Smilin' Through—MacDonald-Aherne-Raymond	Oct.
207	The Feminine Touch—Russell-Amache-Francis	Oct.

Monogram Features

(630 Ninth Ave., New York, N. Y.)

4056	Dynamite Canyon—Tom Keene (58 m.)	Aug. 8
4057	Driftin' Kid—Tom Keene (57 m.)	Sept. 19
4058	Ridin' The Sunset Trail—Tom Keene	Oct. 31

(End of 1940-41 Season)

Beginning of 1941-42 Season

4151	Arizona Bound—Buck Jones (57 m.)	July 19
4159	Saddle Mountain Roundup—Range Busters (60 m.)	Aug. 29
4119	Gentleman From Dixie—LaRue-Marsh	Sept. 5
4111	Let's Go Collegiate—Darro-Moreland	Sept. 12
4152	Gun Man From Bodie—Buck Jones	Sept. 26
	Adolescence—Janney-Hunt	Oct. 10
4160	Ponto Basin Outlaws—Range Busters	Oct. 17
	Top Sergeant Mulligan—Nat Pendleton	Oct. 17
	Spooks Run Wild—Lugosi-East Side Kids	Oct. 24

Paramount Features

(1501 Broadway, New York, N. Y.)

- 4038 Aloma of the South Seas—Lamour-Hall.....Aug. 29
 4060 Ruggles of Red Gap.....Reissue
 (End of 1940-41 Season)

Beginning of 1941-42 Season

- 4103 Hold Back the Dawn—Boyer-deHavilland..Sept. 26
 4102 Buy Me That Town—Nolan-Moore-Dekker..Oct. 3
 4101 Nothing But the Truth—Hope-Goddard....Oct. 10
 4104 Henry Aldrich for President—Lydon.....Oct. 24
 4105 New York Town—MacMurray-Martin.....Oct. 31
 4106 Night of January 16—Preston-Drew.....Not yet set
 4107 Skylark—Colbert-Milland-AherneNot yet set
 4108 Among the Living—Dekker-Hayward...Not yet set
 4109 Birth of the Blues—Crosby-Martin.....Not yet set
 4110 Glamour Boy—Cooper-Foster-Abel.....Not yet set

Republic Features

(1790 Broadway, New York, N. Y.)

- 048 Under Fiesta Stars—Autry (64 m.).....Aug. 25
 026 Doctors Don't Tell—Beal-Rice-Norris.....Aug. 27
 058 Bad Man of Deadwood—Roy Rogers (61 m.) Aug. 27
 042 Down Mexico Way—Autry.....Oct. 15
 (End of 1940-41 Season)

Beginning of 1941-42 Season

- 107 Mountain Moonlight—Weaver Bros.-Elviry
 (68 m.)July 12
 108 Hurricane Smith—Middleton-WyattJuly 20
 133 Pittsburgh Kid—Conn-ParkerAug. 29
 161 Outlaws of Cherokee Trail—3 Mesq. (56 m.)..Sept. 10
 171 The Apache Kid—Red Barry (56 m.).....Sept. 12
 172 Death Valley Outlaws—Red Barry (56 m.)..Sept. 29
 109 Sailors on Leave—Ross-Lundigan.....Sept. 30
 110 Mercy Island—Middleton-Dickson.....Oct. 10
 151 Jessie James At Bay—Roy Rogers.....Oct. 17
 162 Gauchos of Eldorado—Three Mesq.Oct. 24

RKO Features

(1270 Sixth Ave., New York, N. Y.)

- 131 Saint's Vacation—Sinclair-GrayJune 6
 185 Cyclone on Horseback—Tim Holt (60 m.)...June 13
 191 The Reluctant Dragon—Disney.....June 20
 166 Frank Buck's Jungle Cavalcade—(78 m.)....June 27
 126 Tom, Dick and Harry—Rogers-Murphy.....July 4
 134 They Meet Again—Jean Hersholt.....July 11
 172 The Story of the Vatican—special (54 m.)....July 18
 129 Hurry, Charlie, Hurry—Leon Errol.....July 25
 135 My Life With Caroline—Ronald Colman....Aug. 1
 186 Six Gun Gold—Tim Holt (57 m.).....Aug. 8
 136 Scattergood Meets Broadway—Kibbee.....Aug. 22
 175 The Little Foxes—Davis-Marshall.....Aug. 29
 (End of 1940-41 Season)

Beginning of 1941-42 Season

- 201 Citizen Kane—Orson Welles.....Sept. 5
 202 Parachute Battalion—Preston-Kelly.....Sept. 12
 203 Lady Scarface—O'Keefe-Anderson.....Sept. 26
 204 Father Takes a Wife—Menjou-Swanson....Oct. 3
 281 Bandit Trail—Tim Holt (60 m.).....Oct. 10
 205 All That Money Can Buy—Shirley-Craig....Oct. 17
 206 The Gay Falcon—Sanders-Barrie.....Oct. 24
 293 Dumbo—Disney (64 m.).....Oct. 31
 207 Unexpected Uncle—Shirley-Coburn-Craig...Nov. 7
 208 Suspicion—Cary Grant-Joan Fontaine.....Nov. 14
 209 Look Who's Laughing—Bergen-McGee.....Nov. 21
 210 Mexican Spitfire's Baby—Velez-Errol.....Nov. 28

Twentieth Century-Fox Features

(444 W. 56th St., New York, N. Y.)

- 205 Sun Valley Serenade—Henie-Payne-Berle....Aug. 29
 206 Charlie Chan in Rio—Toler-Hughes.....Sept. 5
 207 Belle Starr—Scott-Tierney-AndrewsSept. 12
 208 We Go Fast—Bari-Curtis-Ryan.....Sept. 19
 209 Last of the Duanes—Montgomery-Roberts...Sept. 26
 210 Man At Large—Weaver-Reeves.....Sept. 26
 211 A Yank in the R.A.F.—Power-Grable.....Oct. 3
 212 Great Guns—Laurel-Hardy-Ryan-NelsonOct. 10
 213 Riders of the Purple Sage—Montgomery....Oct. 10
 214 Week-End in Havana—Faye-Payne-Romero..Oct. 17

United Artists Features

(729 Seventh Ave., New York, N. Y.)

- Broadway Limited—McLaglen-O'Keefe-KellyJune 13
 (End of 1940-41 Season)

Beginning of 1941-42 Season

- Three Cockeyed Sailors—Trinder.....July 4
 Major Barbara—Hiller-Harrison-MorleySept. 12
 Tanks a Million—Gleason-Tracy.....Sept. 12
 International Lady—Brent-I. Massey.....Sept. 19
 Lydia—Oberon-Cotton-Marshall (reset)Sept. 26
 New Wine—Ilona Massey-Alan CurtisOct. 10
 Untitled—Hal Roach streamlinerOct. 17
 The Corsican Brothers—Fairbanks-Warrick.....Oct. 24
 Sundown—Tierney-Cabot-SandersOct. 31
 Untitled—Hal Roach streamliner.....Nov. 14

Universal Features

(1250 Sixth Ave., New York, N. Y.)

1940-41 Season

- 5039 Cracked Nuts—Erwin-MerkelAug. 1
 Hold That Ghost—Abbott-Costello.....Aug. 8
 5057 A Dangerous Game—Arlen-Devine.....Aug. 22
 5044 This Woman Is Mine—Tone-Bruce-Brennan..Aug. 22
 (End of 1940-41 Season)

Beginning of 1941-42 Season

- 6061 The Man From Montana—J. M. Brown
 (56 m.)Sept. 5
 Badlands of Dakota—Stack-Rutherford....Sept. 5
 Unfinished Business—Dunne-Montgomery .Sept. 12
 Sing Another Chorus—Frazee-Downs.....Sept. 19
 A Girl Must Live—Lockwood (69 m.)....Sept. 19
 The Kid From Kansas (The Americanos)—
 Foran-CarrilloSept. 19
 It Started With Eve (Almost an Angel)—
 Durbin-LaughtonSept. 26
 Burma Convoy—Bickford-AnkersOct. 3
 Hellzapoppin'—Olsen-Johnson-RayeOct. 10
 Paris Calling—Bergner-ScottOct. 17
 6062 The Masked Rider—J. M. Brown (58 m.)...Oct. 24
 Flying Cadets—Gargan-LoweOct. 24
 Appointment For Love—Sullavan-Boyer....Oct. 31
 Quiet Wedding—Lockwood (63 m.).....Nov. 21

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

- 505 Manpower—Robinson-Dietrich-RaftAug. 9
 (End of 1940-41 Season)

Warner-First National Features**Beginning of 1941-42 Season**

- 102 The Smiling Ghost—Morris-Marshall-Smith..Sept. 6
 103 Navy Blues—Sheridan-Oakie-Ray-Haley....Sept. 13
 104 Nine Lives Are Not Enough—Reagan-Perry..Sept. 20
 101 Sergeant York—Cooper-Brennan-LeslieSept. 27
 105 Law of the Tropics—C. Bennett-Lynn-Toomey..Oct. 4
 106 International Squadron—Reagan-Bradna....Oct. 11

SHORT SUBJECT RELEASE SCHEDULE**Columbia—One Reel**

- 2859 Screen Snapshots No. 9—(9½ m.).....July 18
 2757 Dumb Like a Fox—Cartoon (7 m.).....July 18
 2758 Playing the Pied Piper—Cartoons (7 m.)...Aug. 8
 2707 The Merry Mouse Cafe—Phantasies
 (6½ m.)Aug. 15
 (End of 1940-41 Season)

Beginning of 1941-42 Season

- 3981 Broken Treaties—Raymond G. Swing (8m.) Aug. 1
 3801 Tee Up—Sports Reels (10 m.).....Aug. 1
 3971 Exploring Space—Cinescope (9 m.).....Aug. 8
 3901 A City Within a City—Panoramics (10 m.)...Aug. 8
 3551 Journey in Tunisia—Col. Tours (10 m.)...Aug. 15
 3851 Screen Snapshots No. 1—(9 m.).....Aug. 15
 3651 Community Sing No. 1—(9 m.).....Aug. 15
 3601 So You Think You Know Music—Quiz (8m) Aug. 22
 3972 From Nuts to Soup—Cinescopes (8 m.)....Sept. 5
 3652 Community Sing No. 2—(9½ m.).....Sept. 5
 3852 Screen Snapshots No. 2—(10 m.).....Sept. 12
 3802 Show Dogs—Sport Reels (10 m.).....Sept. 12
 3602 Kitchen Quiz No. 1—Quiz (10½ m.).....Sept. 12
 3701 The Crystal Gazer—Phantasies.....Sept. 26
 3552 Buenos Aires Up to Date—Tours.....Sept. 26
 3653 Community Sing No. 3.....Oct. 1
 3973 The World of Sound—Cinescopes.....Oct. 3
 3803 Jungle Fishing—Sport Reels.....Oct. 10
 3853 Screen Snapshots No. 3.....Oct. 17
 3501 Who's Zoo in Hollywood—Color Rhap.....Oct. 17
 3751 The Great Cheese Mystery—Cartoons.....Oct. 27

Columbia—Two Reels

- 2195 The Pay-Off—Spider No. 15 (19 m.).....Aug. 15
 2141 The Shaft of Doom—Iron Claw No. 1 (26m) Aug. 15
 2142 The Murderous Mirror—Claw No. 2
 (19½ m.)Aug. 22
 2143 The Drop to Destiny—Claw No. 3 (19 m.)...Aug. 29
 2144 The Fatal Fuse—Claw No. 4 (17½ m.)....Sept. 5
 2145 The Fiery Fall—Claw No. 5 (17½ m.)....Sept. 12
 2146 The Ship Log Talks—Claw No. 6 (17½ m.) Sept. 19
 2147 The Mystic Map—Claw No. 7 (17½ min.) Sept. 26
 2148 The Perilous Pit—Claw No. 8.....Oct. 3
 2149 The Cul-de-Sac—Claw No. 9.....Oct. 10
 2150 The Curse of the Cave—Claw No. 10.....Oct. 17
 2151 The Doctor's Bargain—Claw No. 11.....Oct. 24
 (End of 1940-41 Season)

Beginning of 1941-42 Season

- 3451 International Forum No. 1—(16 m.).....Feb. 22
 3452 International Forum No. 2—(19½ m.)....May 27
 3421 Love in Gloom—All star (21 m.).....Aug. 15
 3401 An Ache in Every Stake—Stooges (18 m.)...Aug. 22
 3422 Half Shot at Sunrise—All star (16 m.)....Sept. 4
 3423 General Nuisance—Keaton (17 m.).....Sept. 18
 3424 The Blitzkiss—El Brendel.....Oct. 2
 3453 International Forum No. 3.....Oct. 3
 3402 In the Sweet Pie and Pie—Stooges.....Oct. 16

Metro-Goldwyn-Mayer—One Reel

- S-270 Water Bugs—Pete Smith (10 m.).....Aug. 16
 W-251 Little Cesario—Cartoons (8 m.).....Aug. 30
 W-252 Officer Pooch—Cartoons (8 min.).....Sept. 6
 K-288 Of Pups and Puzzles—Pass. Par. (11 m.)...Sept. 6
 S-271 Football Thrills of 1940—Smith (9 m.)....Sept. 20
 K-289 Hobbies—Passing Parade (10 m.).....Sept. 20
 (more to come)

Beginning of 1941-42 Season

- T-311 Glimpses of Florida—Travel. (9 m.).....Sept. 6
 C-391 Helping Hands—Our Gang.....Sept. 27
 T-312 The Inside Passage—Traveltalks.....Oct. 4

Metro-Goldwyn-Mayer—Two Reels

- P-206 Sucker List—Crime Doesn't Pay (21 m.)...July 26
 (End of 1940-41 Season)

Paramount—One Reel

- HO-12 The Wizard of Arts—Cartoons (6 m.)....Aug. 8
 GO-8 Its a Hap-Hap-Happy Day—Cartoon (7 m.) Aug. 15
 RO-13 What's Lacrosse?—Sportlight (9 m.) (re.) Aug. 15
 UO-4 The Gay Knighties—Madcap Models (9 m.) Aug. 22
 CO-1 Vitamin Hay—Color Cart. (6½ m.) (re.)...Aug. 22
 VO-5 Guardians of the Wild (Football Parade)—
 Paragraphic (10 m.) (re.)Aug. 29
 HO-13 Twinkletoes in Hat Stuff—Cart. (6 m.)...Aug. 29
 (End of 1940-41 Season)

Beginning of 1941-42 Season

- YI-1 In a Pet Shop—Animals (8 m.).....Sept. 5
 RI-1 Shooting Mermaids—Sportlight (9½ m.)...Sept. 5
 ZI-1 Hedda Hopper's Hollywood No. 1—(9½ m.)...Sept. 12
 QI-1 The Quiz Kids No. 1—(10 m.).....Sept. 12
 EI-1 I'll Never Crow Again—Popeye (6½ m.)...Sept. 19
 JI-1 Popular Science No. 1.....Sept. 19
 WI-1 Superman—CartoonSept. 26
 AI-1 Beauty and the Beach—Headliner.....Sept. 26
 LI-1 Unusual Occupations No. 1.....Oct. 3
 RI-2 Meet the Champs—Sportlight (9 m.).....Oct. 3
 SI-1 How to Take a Vacation—Benchley.....Oct. 10
 UI-1 The Daffy Draftee—Madcap Models.....Oct. 17
 MI-1 Road in India—Fascinating Journeys.....Oct. 24
 YI-2 In a Zoo—Animals.....Oct. 31
 RI-3 Sittin' Pretty—SportlightOct. 31

RKO—One Reel

- 14110 Old MacDonald Duck—Disney (8 m.)....Sept. 12
 14111 Lend a Paw—Disney (8 m.).....Oct. 3
 14112 Donald's Camera—Disney (8 m.).....Oct. 24
 14113 The Art of Skiing—Disney (8 m.).....Nov. 14
 (Five more Disney cartoons to come)

Beginning of 1941-42 Season

- 24301 Pampas Paddocks—Sportscope (9 m.)....Sept. 5
 24401 Picture People No. 1—(9 m.).....Sept. 12
 24201 Information Please No. 1—(10 m.).....Sept. 19

RKO—Two Reels**Beginning of 1941-42 Season**

- 23401 Westward Ho-Hum—Kennedy (16 m.)...Sept. 5
 23701 Man I Cured—Leon Errol (20 m.).....Sept. 26
 23402 I'll Fix It—Edgar Kennedy (17 m.).....Oct. 17
 23501 California Or Bust—Whitley (18 m.)....Nov. 7

Twentieth Century-Fox—One Reel**Beginning of 1941-42 Season**

- 2201 Soldiers of the Sky—Douglas (10 m.).....Aug. 1
 2551 The Old Oaken Bucket—Terry-Toon (7m.)...Aug. 8
 2101 Sagebrush and Silver—L. Thomas (10 m.)...Aug. 15
 2501 The Ice Carnival—Terry-Toon (7 m.).....Aug. 22
 2401 American Sea Power—L. Thomas (11 m.)...Aug. 29
 2552 The One Man Navy—Terry-Toon (7 m.)...Sept. 5
 2301 Aristocrats of the Kennel (Pedigreed Dogs)—
 Sports (10 m.)Sept. 12
 2502 Uncle Joey Comes to Town—T. Toon (7m.)...Sept. 15
 2202 Highway of Friendship—Adv. News
 CameramanSept. 26
 2553 Welcome Little Stranger—T. Toon (7 m.)...Oct. 3
 2102 Glacier Trails—L. Thomas (10 m.).....Oct. 10
 2503 The Frozen North—Terry-Toon.....Oct. 17
 2402 Untitled—The World Today.....Oct. 24
 2554 Slap Happy Hunters—Terry-Toon.....Oct. 31

Universal—One Reel

- 5253 The Screwdriver—Lantz cart. (7 m.).....Aug. 11
 5365 Garden Spot of the North—Going Places
 No. 95 (9 m.).....Aug. 18
 5385 Stranger Than Fiction No. 95 (9 m.).....Aug. 25
 (End of 1940-41 Season)

Beginning of 1941-42 Season

- 6241 Boogie Woogie Bugle Boy of Co. B—
 cartoon (7 m.).....Sept. 1
 6371 Shampoo Springs—Stranger Than Fic. (9m) Sept. 8
 6351 Moby Dick's Home Town—Variety (9 m.)...Sept. 15
 6372 The Hermit of Oklahoma—Stranger Than
 Fiction (9 m.).....Oct. 6
 6352 Northern Neighbors—VarietyOct. 13
 6242 Man's Best Friend—Lantz cartoon.....Oct. 20
 6373 The Candy Kid—Stranger Than Fic. (9 m.) Oct. 27

Universal—Two Reels

- 5232 Rhythm Revel—Musical (16 m.).....July 30
 5233 Dizzy Doings (Merry Madcaps)—Musical
 (17 m.)Aug. 20
 (End of 1940-41 Season)

Beginning of 1941-42 Season

- 6221 Is Everybody Happy?—Musical (17 m.)....Sept. 3
 6791 The Fatal Blast—Riders No. 11 (19 m.)....Sept. 9
 6792 Thundering Doom—Riders No. 12 (17 m.)..Sept. 16
 6793 The Bridge of Disaster—Riders No. 13
 (18 m.)Sept. 23
 6794 A Fight to the Death—Riders No. 14 (21 m.)Sept. 30
 6795 The Harvest of Hate—Riders No. 15 (19 m.) Oct. 7
 6222 In the Groove—Musical (17 m.).....Oct. 8
 6881 The Raider Strikes—Sea Raiders No. 1
 (20 m.)Oct. 14
 6882 Flaming Torture—Sea Raiders No. 2
 (21 m.)Oct. 21
 6883 The Tragic Crash—Sea Raiders No. 3
 (20 m.)Oct. 28

Vitaphone—One Reel

- 6306 Trouble in Store—Novelties (10 m.).....Aug. 2
 6724 Aviation Vacation—Mer. Melodies (7 m.)..Aug. 2
 6410 Lions for Sale—Sports Parade (9 m.).....Aug. 9
 6615 We, the Animals Squeak—L. Tunes (9 m.)..Aug. 9
 6510 Those Good Old Days—Mel. Mast. (10 m.)..Aug. 16
 6725 Sport Chumpions—Mer. Mel. (7½ m.)....Aug. 16
 6616 Henpecked Duck—Looney Tunes (7 m.)...Aug. 30
 6726 Snow Time for Comedy—Mer. Mel. (7 m.)..Aug. 30
 (End of 1940-41 Season)

Beginning of 1941-42 Season

- 7701 All This and Rabbit Stew—Mer. Mel. (7 m.)..Sept. 13
 7501 U. S. Calif. Band & Glee Club—Melody
 Masters (8 m.).....Sept. 13
 7301 Polo With the Stars—Hollywood Novelties
 (9 m.)Sept. 20
 7601 Notes to You—Looney Tunes (7 m.).....Sept. 20
 7401 Kings of the Turf—Sports Par. (10 m.)...Sept. 27
 7702 The Brave Little Bat—Mer. Mel. (8 m.)...Sept. 27
 7703 The Bug Parade—Merrie Melodies.....Oct. 11
 7602 Robinson Crusoe, Jr.—Looney Tunes.....Oct. 11
 7704 Rookie Revue—Merrie Melodies.....Oct. 25
 7502 Carioca Serenaders—Mel. Mast. (9 m.)....Oct. 25
 7603 Porky's Pooch—Looney Tunes.....Nov. 1
 7402 Fishermen's Dream—Sports Parade.....Nov. 1
 7302 White Sails—Hollywood Novelties (8 m.)..Nov. 8

Vitaphone—Two Reels

- 6006 Carnival of Rhythm—Techn. (21 m.).....Aug. 23
 (End of 1940-41 Season)

Beginning of 1941-42 Season

- 7010 Minstrel Days—Brevities (21 m.).....Sept. 6
 7001 The Tanks Are Coming—Tech. Spec. (20 m.)Oct. 4
 7102 Monsters of the Deep—Bway. Brevities.....Oct. 18

**NEWSWEEKLY
 NEW YORK
 RELEASE DATES**
Pathe News

- 25210 Wed. (E.) Oct. 1
 25111 Sat. (O.) Oct. 4
 25212 Wed. (E.) Oct. 8
 25113 Sat. (O.) Oct. 11
 25214 Wed. (E.) Oct. 15
 25115 Sat. (O.) Oct. 18
 25216 Wed. (E.) Oct. 22
 25117 Sat. (O.) Oct. 25
 25218 Wed. (E.) Oct. 29
 25119 Sat. (O.) Nov. 1
 25220 Wed. (E.) Nov. 5
 25121 Sat. (O.) Nov. 8
 25222 Wed. (E.) Nov. 12

Universal

- 19 Wednesday ..Oct. 1
 20 FridayOct. 3
 21 Wednesday ..Oct. 8
 22 FridayOct. 10
 23 Wednesday ..Oct. 15
 24 FridayOct. 17
 25 Wednesday ..Oct. 22
 26 FridayOct. 24
 27 Wednesday ..Oct. 29
 28 FridayOct. 31
 29 Wednesday ..Nov. 5
 30 FridayNov. 7
 31 Wednesday ..Nov. 12

Paramount News

- 10 Wednesday ..Oct. 1
 11 SaturdayOct. 4
 12 Wednesday ..Oct. 8
 13 SaturdayOct. 11
 14 Wednesday ..Oct. 15
 15 SaturdayOct. 18
 16 Wednesday ..Oct. 22
 17 SaturdayOct. 25
 18 Wednesday ..Oct. 29
 19 SaturdayNov. 1
 20 Wednesday ..Nov. 5
 21 SaturdayNov. 8
 22 Wednesday ..Nov. 12

Metrotone News

- 206 Thursday ...Oct. 2
 207 TuesdayOct. 7
 208 Thursday ...Oct. 9
 209 TuesdayOct. 14
 210 Thursday ...Oct. 16
 211 TuesdayOct. 21
 212 Thursday ...Oct. 23
 213 TuesdayOct. 28
 214 Thursday ...Oct. 30
 215 Tuesday ...Nov. 4
 216 Thursday ...Nov. 6
 217 Tuesday ...Nov. 11

Fox Movietone

- 7 Wednesday ..Oct. 1
 8 SaturdayOct. 4
 9 Wednesday ..Oct. 8
 10 SaturdayOct. 11
 11 Wednesday ..Oct. 15
 12 SaturdayOct. 18
 13 Wednesday ..Oct. 22
 14 SaturdayOct. 25
 15 Wednesday ..Oct. 29
 16 SaturdayNov. 1
 17 Wednesday ..Nov. 5
 18 SaturdayNov. 8
 19 Wednesday ..Nov. 12

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SATURDAY, OCTOBER 11, 1941

No. 41

Nathan Yamins' Temper

On September 24, I sent to Nathan Yamins, New England member of the Allied board of directors, a proof of my editorial, "The First Serious Disturbance in the Allied Ranks," which dealt with his conduct in Philadelphia on the last day of the convention, and offered to print in the following issue anything he had to say in reply. I informed him that my motive in not waiting until I received his reply to be printed in the same issue was mainly my desire to offset as speedily as possible the harm that he might have done to the Allied organization, and it would have consumed valuable time had I waited. I felt that no harm would result from my handling the matter in this way, for I intended to give his reply as prominent a place in HARRISON'S REPORTS as I had given to that critical editorial.

Yamins has come back with a letter that reeks with resentment, and in spots contains personal abuse.

In view of the fact that I do not feel called upon to reprint abusive language, I am quoting from his letter only such parts as refer to the issues involved, making appropriate comment.

In the third paragraph of his letter, Yamins says:

"First of all you state as facts, not of your own knowledge, but from talking to some thin-skinned and disappointed individuals, what are not facts. Why did you listen to 'talk' when you could have gone to the records to see what I said? There was a stenographer present who took down what I said on a steno machine, but you didn't get that record. . . ."

I fear that I have to start a kindergarten class for the purpose of teaching Nate a few elementary things that we learn in school and are not supposed to forget when we grow up. One of these things is the meaning of "Executive Session." When a session of either a board, or a convention, or any other deliberative body is "Executive," what is said or done in that session is not supposed to be given out to any one except to members of that body. The Thursday afternoon session, in which Yamins spoke against the resolution, had been declared Executive at his own insistence; consequently I could not have gone to the record, as Yamins resentfully suggests.

I hope that Nate Yamins now understands the meaning of "Executive Session," so that he may not again accuse the editor of a publication of having failed to observe rules that are elementary to his profession.

The fourth paragraph of his letter begins as follows:

"Second, you are not telling the truth when you say I denied writing the famous 'letter' to Myers. I made no such denial—on the contrary I acknowledged writing it but said that Myers misinterpreted it, again the record will prove that I am right in this and you wrong. Now as to this letter, if it was an 'approval' of the plan, why wasn't it used for publicity purposes for the convention, when it was solicited for that very purpose?"

In plain words, Nathan Yamins accuses me of having told an untruth, or, plainer yet, a lie. When an exhibitor, up to this time a leader, makes so serious an accusation against one who has dedicated his life to serving the exhibitor cause, you would think that he would have the facts to substantiate his statement. This should have been true particularly of Nathan Yamins, who is a lawyer by profession.

In view of the fact that I could not have obtained the record from Allied headquarters on account of the fact that the session in which Yamins spoke against the resolution was, as said, Executive, I had to base my deductions on what was told to me at the convention, and on what I have read in other trade journals. An Allied leader told me that what was printed in the trade press about the incident was substantially accurate. You can judge for yourself then whether Yamins, who flung at Philadelphia reckless accusa-

tions against innocent people, and who makes so serious a charge also against me without any justification, is worthy of representing anybody else except himself. It is useless to ask him to retract; he acts as a frustrated man, bent upon either rule or ruin.

My informants told me that Yamins, when he was reminded about having written a letter approving the plan, denied having written such a letter. It is this incident that prompted me to state that he had denied having written a letter of this kind. When he was later reminded of some of the details, he admitted having written it, but insisted that its contents had been misrepresented by Mr. Myers.

I wrote to Mr. Myers for a copy of this letter which was sent to me as it was to every other trade paper, with the following notation regarding Yamins' attitude:

"The matter is unimportant but in view of the implication that I have deliberately misstated the tenor of the letter, coupled with other reflections on the national officers and the board, it is only fair that the text of the letter be revealed."

Here is Yamins' letter to Mr. Myers, dated August 25:

"I have your letter of the 22nd and I can't feel enthused about the suggestion, not because it isn't a good one, but because the industry is (sic) set up and based on experience and I fail to see how we can ever get the producing and distributing branches of the industry to meet with the independent exhibitor. . . ."

In other words, Yamins, in replying to Myers about the joint conference committee idea, said that the idea was a good one but that he did not believe the producers would go for it. If this is not a letter of approval of the plan from Yamins, what is it?

But even if I had been misinformed about his original denial, was there any justification on his part for charging me with "not telling the truth"? Such a charge implies that I had intentionally and deliberately uttered a falsehood.

Would a real leader have, under similar circumstances, accused me, an ally of the organization, with a record for faithful service to the exhibitors extending over a period of more than twenty years, of having resorted to such tactics? He would have merely pointed out the inaccuracy of my information, if there had been such an inaccuracy. As later events proved, however, I was not misinformed.

In the fifth paragraph of his letter, he takes issue with me on my statement that the resolution was not railroaded through. I said that notice for the board meeting in Philadelphia on September 15 must have been sent in time to all the directors, including Yamins. I now have an official verification of the fact. The call was sent out on September 2. Yamins objected that he could not get to Philadelphia in time for the morning meeting, and asked that it be set for the evening. "This was not thought practicable," my informant said to me, "because there was a full day's work lined up and Sidney [Samuelson] wanted his convention plans approved as soon as possible and it was agreed not to hold meetings of the board while the convention was on. Nate did not attend the meeting, but deputized Frank Lydon to act for him. The board was in session all day Monday. . . ."

You can now judge for yourself whether the resolution had been either railroaded or rushed through.

Part of the sixth paragraph of his letter reads as follows:

" . . . you ask the question, why, since I once proposed a similar resolution, is it bad now that some one else proposes it? If you were present or had read the record, you would find that I made the statement that I offered a similar idea several years ago, and the very men who are in favor of the resolution not only were against it then, but compelled me

(Continued on last page)

"Dumbo"

(RKO, October 31; time, 64 min.)

This is one of Walt Disney's most delightful offerings. Technically it is excellent; the color is exceptionally good. The story itself is pleasing; it combines comedy with human appeal. The only fault is that occasionally the action slows up.

There is no doubt that children will "eat" it up, for they will sympathize with Dumbo, the elephant, who is separated from his mother; and they should be delighted at the circus scenes.

But its entertainment value reaches beyond children alone. The animal "mother love" angle should appeal to women. The scenes in which Dumbo unknowingly drinks liquor and sees pink elephants should appeal to adults. The situation where he awakens the morning after to find himself up in a tree, much to the amusement of the black crows; the scenes at the circus—all these, combined with the technical skill and the good musical score, should prove highly diverting.

One of the most loveable characters is the little mouse that befriends Dumbo and carves out his career, eventually bringing mother and child together.

The expressions on the faces of the various animals are portrayed cleverly, particularly in the group of gossipy she-elephants, who try to give Dumbo the "cold shoulder."

The story starts out with storks delivering babies to various animals at the circus. Mrs. Jumbo, the big elephant, receives Dumbo. Although he was small and had funny big ears, and her elephant lady friends laughed at him, she loved him and he loved her. Angry when a group of boys laugh at and molest Dumbo, she becomes so angry that she is confined to a cage as mad. The separation saddens her; also poor Dumbo, who is left alone. A little mouse befriends Dumbo and tries to train him for an act in the circus; but Dumbo fails and is disgraced when he is made a clown. But the mouse is not discouraged. Dumbo and he accidentally drink liquor and become intoxicated. They wake up in the morning and find themselves up in a tree, surrounded by black crows, who laugh at them and tease them by saying that Dumbo must have flown up. The mouse goes wild with joy for he realizes that Dumbo, by flapping his large ears, could fly. Dumbo thus becomes famous. His mother is released and joins him at the circus.

Helen Aberson and Harold Pearl wrote the story, and Joe Grant and Dick Heumer the screen play.

Suitable for all.

"Burma Convoy" with Charles Bickford, Frank Albertson and Evelyn Ankers

(Universal, October 17; time, 60 min.)

A fair program espionage melodrama, suitable for action fans. The story is routine; yet the title may help it. Since the identity of the spy leader is not divulged until almost the end, one's interest is held fairly well; moreover, the action is at times exciting. The romance plays a small part in the proceedings:—

Charles Bickford, leader of a squadron of trucks operating from Lashio, capably carries out his work of seeing that supplies of munitions and food for the Chinese people reached their destination via the Burma Road; this he does in spite of attacks by enemy raiders. Just when he had decided to give up the dangerous work to return to the United States, his young brother (Frank Albertson) arrives. Albertson is determined to take up the work Bickford had given up; but Bickford insists that he return to the States with him. Albertson and Bickford are surprised to find a native trying to pry open Albertson's suitcase; they

then discover that his suitcase had been switched with another by mistake. In it they find a message of the Burma Road truck schedule. Just when Albertson discovers the whereabouts of the native, he is killed. Bickford decides to stay on so as to find the murderer. He accidentally discovers that the head of the spy ring working for enemy agents was none other than Truman Bradley, the manager of the trucking outfit. Bradley overpowers Bickford, and sets out with the truck drivers as their leader, his purpose being to place them in the hands of the enemies. But Bickford recovers and with the help of soldiers and police gives chase to the trucks, arriving just as the enemy had captured them. After a gun fight, the enemies are routed, and Bradley is killed. Bickford decides to stay on, and to marry Evelyn Ankers, daughter of the local hotelkeeper.

Stanley Rubin and Roy Chanslor wrote the screen play, Noel M. Smith directed it, and Marshall Grant produced it. In the cast are Cecil Kellaway, Willy Fung, Keye Luke, and Turhan Bey.

The murder makes it unsuitable for children.

"Sailors on Leave" with William Lundigan, Shirley Ross and Chick Chandler

(Republic, September 30; time, 70 min.)

A moderately entertaining program comedy, with incidental music. The story is somewhat silly; and the inadequate material at times puts the players at a disadvantage. Yet Cliff Nazarro and Chick Chandler manage to provoke laughter by their antics, particularly Nazarro, with his "double-talk." The music is of the popular variety, and Miss Ross should please with her rendition of a few popular songs:—

Sailor William Lundigan is in a "fix" because of a trick played on him by his two navy pals (Nazarro and Chandler). They had trumped up a letter supposedly written by an attorney informing Lundigan that he would inherit twenty-five thousand dollars, provided he married before his twenty-seventh birthday. They had then accepted money from their shipmates, giving each a share of the "inheritance." When the sailors are given shore leave, they are determined to see that Lundigan gets married, for he would reach the age of twenty-seven in four days. Chandler and Nazarro think of an idea; knowing that Shirley Ross, a night club singer, disliked sailors, they suggest that Lundigan insist he would marry no one but Miss Ross, feeling certain that she would not accept him. Lundigan insults Miss Ross, but she, thinking it was a new approach and that he talked that way because he was shy, falls in love with him. To help the romance, the sailors give Lundigan a diamond bracelet they had bought for ten dollars to give to Miss Ross. The marriage is all arranged. Lundigan reads in the newspaper that the bracelet had been stolen by the man who had sold it to the sailors. He notifies the police that Miss Ross had the bracelet, knowing that they would arrest her and thus stop the wedding. But the sailors insist he choose some one else to marry. Chandler bails out Miss Ross and she rushes to Lundigan in time to marry him. Lundigan is saved when he receives a five thousand dollar reward for the return of the necklace; he turns the money over to the sailors.

Art Arthur and Malcolm S. Boylan wrote the screen play from a story by Herbert Dalmas; Albert S. Rogell directed it, and Albert J. Cohen produced it. In the cast are Ruth Donnelly, Mae Clarke, Tom Kennedy, and others.

Morally suitable for all.

"A Girl Must Live," a British-made Universal picture (69 min.); poor. Review next week.

**"It Started with Eve" with Deanna Durbin,
Charles Laughton and Robert Cummings**
(Universal, September 26; time, 90 min.)

This is very good entertainment. The story, which combines comedy with romance and human interest, is appealing, and the characters are charming. Deanna Durbin does not have to depend on her voice alone to entertain audiences, for in this picture she displays real talent as a comedienne. Her voice, thrills one, as usual; moreover, she plays her own accompaniments on the piano, well enough to delight her fans. She does not, however, carry the burden alone of supplying the entertainment, for she is given excellent support both by Charles Laughton and Robert Cummings:—

Laughton, a millionaire, is on his deathbed. His son (Cummings) flies in from Mexico, having received a hurry call from the family physician (Walter Catlett). Laughton, knowing that Cummings had brought with him to New York his fiancée (Margaret Tallichet) and her mother (Catherine Doucet), requests that Cummings bring his fiancée to him, for he had not yet seen her and wanted to do so before he died. Cummings rushes to the hotel to get her but finds that she was out. In desperation he approaches Miss Durbin, hat check girl at the hotel, and offers to pay her fifty dollars to pose as his fiancée; needing the money, she accepts the offer. Laughton is charmed by her and gives his whole-hearted approval. Miss Durbin is deeply touched; yet she accepts the \$50 from Cummings because she wanted to go back home to visit her folk. Laughton makes a surprising recovery and demands that Miss Durbin be brought to him again. Cummings, fearing that a shock might kill his father, catches Miss Durbin just as she was about to board the train, and pleads with her to return; he dare not tell his father the truth. In the meantime, he tells Miss Tallichet the truth and she insists that he get rid of Miss Durbin as soon as possible. Laughton, unknown to both Cummings and Miss Durbin, learns the truth, but is determined to see his son marry her; moreover, he had heard her sing and wanted to further her career. When Cummings forbids her to appear at the party his father was giving for her, Laughton goes after her himself; he lets her know that he knew who she was, but he still liked her. Everything is worked out satisfactorily. Laughton gets rid of Miss Tallichet and her mother, for which Cummings is grateful, for he had fallen in love with Miss Durbin.

Norman Krasna and Leo Townsend wrote the screen play from a story by Hans Kraly; Henry Koster directed it, and Joe Pasternak produced it. Guy Kibbee, Charles Coleman, and others are in the cast.

Suitable for all.

**"Texas" with William Holden,
Glenn Ford and Claire Trevor**
(Columbia, October 9; time, 94 min.)

This is a very good outdoor melodrama. What may keep it from being a big box-office attraction is the fact that it lacks star names. But as far as entertainment goes, it hits the mark, combining fast, at times thrilling, action with good comedy touches, drama, and romance. The characters are colorful, and the performances engaging. Technically, too, the picture is good—the backgrounds are realistic and the outdoor photography outstanding. With all these advantages, one can overlook the fact that the plot is somewhat routine. The action takes place in 1866:—

William Holden and Glenn Ford, after having fought in the Civil War, wander out west to seek their fortune. They are arrested for trying to steal a hog, and things look bad for them when they are unable to pay their fine. But they are befriended by

George Bancroft, an important man in Abilene, Kansas, who pays their fines. Broke, they are determined to get to Texas. On their way they witness a stage holdup; they in turn hold up the bandits and take from them the \$10,000 loot, intending to return it to the Sheriff. But the Sheriff (Don Beddoe) and his men catch Ford with the money and refuse to believe his story; they prepare to hang him. Through a ruse, Holden effects Ford's release and they escape. Holden suggests that they go their separate ways, promising that some day they would meet again. Holden arrives in Windfall, Texas, only to be recognized by Beddoe. But Edgar Buchanan, the town dentist, who had been a passenger in the coach, clears Holden and befriends him. He recommends him to Addison Richards for a job on his ranch. To his surprise, he finds the holdup men at Richards' ranch; he outwits them when they try to kill him. His courage appeals to Richards, and he is made the leader of his gang, who rustled cattle along with their other crimes. Ford takes work at the ranch owned by Claire Trevor, and soon becomes foreman. Ford and Holden meet again; Holden pays marked attention to Miss Trevor, who is swept off her feet by his lovemaking. Ford does not say anything, even though he loved Miss Trevor. Holden soon discovers that Buchanan, Richards, and Bancroft were the brains behind the gang, and that they planned to ruin the ranchers. Ford urges the ranchers to take their cattle through to Abilene, where they could get better prices. Although Holden's instructions were to rustle the cattle, he induces the men to hold the cattle go through, the plan being for them to hold up the various cattle buyers. This they do. But Holden, as well as the three gang leaders, eventually are killed in a gun fight, caused by Holden's desire to protect Ford. Ford and Miss Trevor are united.

Michael Blankfort and Lewis Meltzer wrote the story, and they and Horace McCoy, the screen play; George Marshall directed it, and Samuel Bischoff produced it. In the cast are Andrew Tombes, Edmund MacDonald, Joseph Crehan, Willard Robertson, and others.

Not suitable for children.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF HARRISON'S REPORTS,
published Weekly at New York, N. Y., for Oct. 1, 1941.

State of New York.
County of New York.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared P. S. Harrison, who, having been duly sworn according to law, deposes and says that he is the Editor of the HARRISON'S REPORTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:
Publisher, *Harrison's Reports, Inc.*, 1270 6th Ave., New York, N. Y.
Editor, P. S. Harrison, 1270 6th Ave., New York, N. Y.
Managing Editor, None.

Business Manager, Sylvia Miller, 1270 6th Ave., New York, N. Y.
2. That the owner is: *Harrison's Reports, Inc.*, 1270 6th Ave., New York, N. Y.

P. S. Harrison, 1270 6th Ave., New York, N. Y.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent, or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bona fide owners; and this affiant has no reason to believe that any other person, association, or corporation, has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) P. S. HARRISON,
(Editor).

Sworn to and subscribed before me this 25th day of September, 1941.

LILLIAN SILVER,
(My commission expires March 30, 1942.)

to change a prepared speech to be delivered to an Allied Convention as its President, and I asked what has happened that has caused these men to change their minds? There was no answer—but I did answer your question—I said that as a result of my work on all these committees I had found that the exhibitor committees always come out on the short end of the stick, and that was why I was against it."

His statement that the Allied leaders compelled him to alter his speech is correct. That occurred in the Allied Pittsburgh convention, in 1938. The organization was in the midst of the Neely Bill and the Divorcement fights, and some of the leaders, fearing lest Yamins try to appease the distributors, asked to see his speech. And to their surprise they found that he was making appeasing references in it, and compelled him to change certain paragraphs. Nevertheless, he did offer a similar plan, as Yamins himself admits.

But did his colleagues, in voting his idea down, charge that, if they had accepted it, it might have had the appearance of his trying to sell out the Allied principles? They did not!

I don't know why the other leaders had changed their minds since 1938—they have to answer the question themselves; but that is not the subject in dispute. At the moment, we are discussing the change of mind by Mr. Yamins. He says that experience has proved to him that there is no use for exhibitors to confer with the distributors through their representatives, because they get the worst of it in the end, and gives this experience as the motive for his change. He has been conferring with distributors on exhibitor committees for more than fifteen years. As late as August 25, of this year, he believed, and wrote, that a joint conference committee was a good idea but he feared that the distributors would not endorse it. Since then he has changed his mind. What happened in the short space of time of twenty-four days, from August 25 to September 18, to make him change his mind? He will have to find a better answer than the one he has given.

I am again asking Yamins the question: Does the fact that he was voted down at Pittsburgh when he proposed the joint conference committee idea make its acceptance reprehensible when some one else proposes it? I am sure that the exhibitors, not only of his, but of every other territory, are entitled to a proper, adequate and satisfactory answer.

The seventh paragraph of his letter starts as follows:

"Now as to your direction to me to apologize or resign. Let's get this clear—I stand emphatically on what I said on the platform in Philadelphia. I have no regrets and on the contrary I feel that I have rendered a service to Allied and to the principles for which it stands. Subsequent events—the unanimous vote of the Eastern Pennsylvania unit—prove I was right. . . ."

It takes a mighty big man to acknowledge publicly that he has made a mistake. Perhaps I expected too much of Nate Yamins!

Notice that he bases his opinion that he is right on the fact that the Eastern Pennsylvania unit voted in accordance with his ideas. What will he say now that that unit has reversed itself? Read the following telegram from Sidney Samuelson, business manager of that unit, sent to this office on September 29:

"General membership meeting today voted unanimously to approve the resolution as amended at convention. Also unanimous vote of confidence in Abram F. Myers, national officers and board."

The seventh paragraph of his letter continues:

" . . . As to your remarks that I'll have to resign, because other directors will not sit in the same room with me—that statement if made by any Director—as well as your advice is so childish as to need no comment. In as plain English as I can make it, so that you will understand, I am not resigning and would suggest that you would be better off to concentrate on your publication rather than mixing in the internal politics of units of Allied. I will continue to serve as Director as long as the Independent Exhibitors of New England want me to."

In assuming that Nathan Yamins would resign from the board of directors, I judged him by what I would have done under similar circumstances. I would not, for example, be willing to subject myself to the scorn of my colleagues for an injury that I had done to them, and I could not stand to be avoided as if I had some communicable disease. In other words, I judged Nate by myself. If I made a mistake in so judging him, I am sorry.

As to whether the New England exhibitors would want, under these circumstances, to be represented by him, that is a matter that I cannot answer. But knowing some of the

leaders of that unit well, and quite a few of the exhibitor members, I may say that they have too much horse sense to allow their unit to be represented on the Allied board by the man who has caused a deplorable breach in the harmonious functioning of the board. So far as I can see, Nate Yamins' usefulness in the Allied organization has ceased.

His advice to me not to mix in internal Allied politics is rather a shock to me, and should be to every exhibitor, member of an Allied unit, because up to this time I felt that Yamins was wrong, yet may have been sincere, but when he admits over his own signature, by implication, that it was politics, "internal politics of units of Allied," when he flared up in Philadelphia, my viewpoint is changed altogether, for I now feel that, for the sake of politics, he did not hesitate to take action that might have wrecked the organization.

As to his advice to me to mind my own business, and cease meddling in Allied politics, may I be allowed to inform him that I discuss, not Allied politics, but Allied affairs, and that I have every right to continue discussing Allied affairs? To mention only a few of these rights:

(1) The right that comes from my promise to the exhibitors, when I founded HARRISON'S REPORTS, not only to give them accurate reviews, but also to discuss their problems editorially with a view to benefiting them. On the title page of HARRISON'S REPORTS, there is the following wording: "Its editorial policy: No problem too big for its editorials." Also: "A Motion Picture Reviewing Service Devoted Chiefly to the Interests of the Exhibitors."

(2) The right that comes from my having helped Allied to organize and having fought for it unflinchingly all these years. Perhaps Yamins has forgotten that, in July, 1929, when Allied was yet young and needed help, Col. H. A. Cole, now president of the organization, came to me a few days after that Washington convention in which the late Pete Woodhull, president of MPTOA, played so poor a sportsmanship part at the instigation of the Hays association, and informed me that Allied needed financing. I immediately wrote to a high personage connected with RKO suggesting the franchise. A few days later Cole, Myers and Richey met this personage and out of that conference came the agreement about the RKO franchise, from which Allied received \$30,000.

It is peculiar that Yamins did not ask me to mind my own business then, nor all the years since while I was fighting for Allied.

(3) The right that comes from that little provision in the Constitution of the United States, which guarantees freedom of the press.

I wonder whether Yamins understands these rights.

If you belong to an Allied unit and have grieved because of Nathan Yamins' action in Philadelphia, do not grieve, for the organization has, not only come out of this ordeal unscathed, but grown in stature. It has proved to the industry that the organization is much bigger than any of its component parts. The vote of the different units has been overwhelmingly in favor of the national officers and the board, and by the time the entire vote is taken you may find that the vote will be almost unanimous. Bear in mind that even the New England unit, of which Yamins is a member, and which some exhibitors feared that it might endorse his stand, voted unanimously in favor of the resolution and has expressed confidence in the national officers. If this is not a repudiation of the man who, without any justification, implied against innocent people charges that he cannot sustain, what else is it?

HERE AND THERE

WITH THE NEW TAX LAW in effect beginning October 1, amusement establishments have the right to charge U. S. soldiers and sailors, as well as officers of these services when in uniform, a tax in accordance with the amount paid for an admission and not with the amount charged laymen for similar accommodations. In other words, if the regular price of admission is 31¢, obligating the manager to charge 4¢ for tax, he will have the right to charge only 2¢ for tax if the price charged for the members of these services is 20¢, making a total of 22¢.

As for students who are charged the cut-rate price of, for example, 20¢, the tax will have to be 4¢ just the same, if the price charged for others is 31¢, making the total 24¢.

The Commissioner of Internal Revenue has ruled that tickets on hand may be used if they are over stamped with the price and the amount of the tax charged, but only for a reasonable length of time.

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SATURDAY, OCTOBER 18, 1941

No. 42

THE WRONG ATTITUDE

The situation in the State of Minnesota is getting serious as a result of the blockbooking law which the exhibitors of that state had sponsored. Some "A" houses and a large number of subsequent-runs are threatened with a shut-down for lack of product.

The situation has been aggravated still more by the refusal of the court to grant to the producers a temporary injunction staying the enforcement of the law until the higher courts have had a chance to pass upon its constitutionality.

In an effort to induce Warner Bros. to relieve the situation as far as that company is concerned, T. E. Mortensen, publisher of *Amusements*, of Minneapolis, telegraphed to Gradwell Sears, president of Vitagraph, the following appeal on October 6:

"Legal counsel and executives of your company are meeting to-day to decide upon course of action to be taken to best serve the interests of the industry, following refusal of the court to grant distributors an order to restrain enforcement of the Minnesota Law, circumventing 'Blocks of Five' sales provisions of the Consent Decree.

"Trial of the case on its merits may be a long drawn out affair. Already many "A" theatres in the more important situations in the state and subsequent run houses in the larger cities face immediate closing due to lack of suitable new product. Disaster and possible bankruptcy threaten many exhibitors who were and are opposed to the Minnesota Law.

"*Greater Amusements* did not favor enactment of the legislation for reasons already stated in its columns and believes distributors should test the law's constitutionality in the highest court, if necessary. But *Greater Amusements* deprecates any action that causes hardship and certain financial loss to innocent parties because of deeds of a minority seeking real or imaginary relief or advantages, as seems certain to happen unless new season's product is made immediately available to exhibitors of Minnesota. And even as disastrous as continued blackout of sales may be to exhibitors of Minnesota a greater danger to the business as a whole lies in denying the public a continuous flow of worthwhile new motion picture entertainment. The public interest must be the first consideration of any action decided upon in this critical circumstance.

"You must not permit any theatres in the state to close due to lack of product. You are entirely within your rights in testing the question of legality of the law: arguing the statute's confiscatory nature and the physical problems of complying with its regulations.

"You have overcome bigger problems in the past and you must overcome this one—and quick. You must not permit one theatre in the state to close due to lack of product. You must not permit one person to get out of the theatre habit because of the Minnesota Law.

"We don't know what you will have to do to prevent a catastrophe among the theatres and theatre-goers of Minnesota but we know you can do it and we know that many solid, upright and reliable exhibitors are depending on you to save them from a calamitous condition caused by machinations in which they had no part."

Mr. Sears replied to Mr. Mortensen's appeal as follows on October 7:

"In your wire October sixth you state legal counsel and executives of this company held meeting to decide upon course of action to be taken following refusal of the court to

grant distributors restraining order. You are entirely incorrect in this presumption. I have attended no meetings in connection with Minnesota law nor do I propose to attend any. Whatever course of action decided upon by this company as to its future course of business in Minnesota will be done independently and without meeting with anyone.

"We are disappointed in this ruling by the court but this has not changed the advice of our counsel that such legislation is unconstitutional and since this ruling is merely a preliminary ruling we feel we must be guided by such advice until a final ruling is made by the highest court and pending such ruling we feel we must conform to our national methods of distribution as approved and laid down by the Federal Government in the consent decree.

"We sympathize with all exhibitors in Minnesota who are confronted with the drastic situation outlined in your wire. However as a national institution doing business in forty-eight states and territories we cannot survive if we are to do business in forty-eight different methods and at the same time conform to those principles laid out by our Federal government controlling interstate commerce.

"Vitagraph, Inc., deprecates its loss of revenue and more particularly its loss of public response to its great new season's attractions but the responsibility is not Vitagraph's but lies at the door of that exhibitor group who sponsored this legislation."

I can well understand Mr. Sears' desire to make it clear to Mr. Mortensen that there was no meeting among distributors to decide upon a common action in this controversy; a step of this kind might be construed as a violation of the law, and Grad Sears will certainly make no move that might be so construed. But I think that his failure to offer to the Minnesota exhibitors even a dim hope for immediate relief is rather cruel.

The position he has taken—that it would be highly confusing for his company to conduct its business in a different way in each of the different states is justifiable; he no doubt feels that, if he should alter his attitude in this instance, the exhibitors of other states might be encouraged to sponsor similar legislation.

Personally, however, I feel differently. It is my belief that the exhibitors of every other state, having realized what suffering the Minnesota exhibitors have brought upon themselves, will refrain from making a similar blunder. Even if they should favor the Minnesota law, they certainly will do nothing toward having a similar law enacted in their states unless and until the Minnesota law has been upheld by the Supreme Court, and a new sales plan has been effected in Minnesota. For the present they will be satisfied to let Minnesota monopolize all the labor pains.

No one has been more critical of the action of the Minnesota exhibitors for having sponsored such a law than I. As a matter of fact, in my criticism of them I have gone so far as almost to lose personal friendships, and have hurt the feelings of some of my subscribers in that state. But there is no use to take the attitude: "I told you so." Real suffering will be caused by the distributors' refusal to offer some relief. This should make it their duty to devise some means of avoiding the hardship. A charitable attitude in this instance would do the distributors no harm.

The major distributors should have in mind also the following possibility: Though competent counsel advises that the Minnesota law is unconstitutional, there is some slight

(Continued on last page)

"Unholy Partners" with Edward G. Robinson, Laraine Day and Edward Arnold

(MGM, Rel. date not set; time, 94 min.)

A pretty good melodrama. The story itself is only fair and in some respects far-fetched; but the action is of the thriller type and for that reason the picture should have fairly strong mass appeal. Moreover the performances are outstanding, the production values good, and the settings and parts of the action interesting. One of the weak points is the ending, in which the hero meets with death. This comes as a disappointment to the spectator, for the hero is a likeable character; moreover the reasoning behind the act is not logical. There are two pleasant romances:—

Returning from the World War, Edward G. Robinson, a former newspaper editor, returns to his old job but he is dissatisfied. He had visions of a new type tabloid paper, but could not interest the publisher in his ideas. Egged on by the publisher's secretary (Laraine Day), who loved him, Robinson decides to make an effort to obtain financial backing. By publishing some scandalous news about a certain powerful racketeer (Edward Arnold), he comes to Arnold's attention. Arnold sends for him and offers him bribe money which Robinson turns down. Instead Robinson suggests that Arnold supply the financial backing for the new paper; Arnold gives him \$150,000 and induces him to shoot dice to make up his share; Robinson wins the \$150,000 necessary for his share, later outwitting Arnold who had sent his henchman after him to get the money back. The paper flourishes; but Robinson has many quarrels with Arnold, who objected to the news printed about him and his henchmen. William T. Orr, a young reporter friend of Robinson's, knowing that Robinson needed some evidence to hold as a club over Arnold's head, goes to Arnold's "insurance" office and there steals incriminating records. At the same time he removes from the files an I.O.U. and an insurance policy belonging to the father of Marsha Hunt, a young singer with whom Orr had fallen in love. This evidence makes him realize why Miss Hunt had gone out with Arnold—as a means of protecting her father. But Arnold's henchmen capture Orr; Arnold demands for his release Robinson's share of the paper. Robinson kills Arnold, and then effects Orr's release. On the day he was to marry Miss Day, Robinson leaves on an experimental transatlantic plane hop, leaving a confession with Miss Day; but she burns the confession. Word reaches the newspaper that the plane had been forced down and that Robinson had drowned. Tearfully, Miss Day and Orr carry on the work.

Earl Baldwin, Bartlett Cormack, and Lesser Samuels wrote the screen play; Mervyn LeRoy directed it, and Samuel Marx produced it. In the cast are Don Beddoe, Walter Kingsford, Charles Dingle, Don Costello, and others.

Not for children.

"A Girl Must Live" with Margaret Lockwood, Renee Houston, Lilli Palmer and Hugh Sinclair

(Universal, September 19; time, 69 min.)

This seems to be a quota picture, distribution of which has been undertaken by Universal evidently to fulfill certain commercial obligations imposed upon American producers for the right to export to England pictures made in the United States. But it would have been better had it been left in England, leaving a spot open for a really meritorious British picture. This one is poor; the story is weak. There are in it situations that could have been made to appeal to the emotions of sympathy, but the treatment of the story is so inept that they fail to produce the desired effect. The only feature which the exhibitor could exploit is the youthfulness of the cast, particularly of the feminine part of it. The fact that the players are unknown to American audiences, however, is another handicap:—

Margaret Lockwood, feeling that she was a burden to her parents, runs away from the finishing school she was attending in Switzerland and, returning to England, assumes the name of a famous English actress and pretends to be her daughter. At a London boarding house she meets Renee Houston and Lilli Palmer, two chorus girls and goldiggers, and through them she obtains a position as a chorus girl. Gloria and Lilli try to entrap Hugh Sinclair, an Earl, for the purpose of blackmailing him. Hugh becomes interested in Margaret. When Helen Haye, his aunt, learns of his

interest in the show girls, she invites them to her home so that she might observe them from close quarters. Margaret prevents her room-mates from blackmailing Hugh, but in doing so she puts herself under suspicion. Her feelings are so hurt that she leaves Haye's home in a huff. But Hugh runs after her and convinces her that he loved her.

The story is by Emery Bonett, and the screen play by Frank Lauder. Carol Reed directed it.

Since it deals with blackmail, I doubt that it would suit children under 14.

"The Chocolate Soldier" with Nelson Eddy, Rise Stevens and Nigel Bruce

(MGM, Rel. date not set; time, 102 min.)

This is a remake of "The Guardsman," produced by MGM in 1931, except that this version is with music from the Oscar Strauss operetta "The Chocolate Soldier." Although it has been given a handsome and lavish production, and the music is very well sung both by Nelson Eddy and Rise Stevens, a striking young operatic singer, new to the screen, it is suited best to the class trade rather than to the masses. It is sophisticated entertainment, of the "talky" variety, and the action moves at a slow pace. There are a few amusing situations, but not of a sufficient number to make the picture consistently entertaining:—

Nelson Eddy, a popular singer, married to Rise Stevens, also a singer and equally as popular, is extremely jealous of his wife. Determined to find out for himself whether she would forget her marriage vows, he masquerades as a dashing Russian singer seeking her affections. She immediately sees through the masquerade, but decides to go through with the affair just to teach him a lesson. He makes passionate love to her; one minute she berates him for daring to do so and the next minute she tells him she cannot resist him. Another time she tells him she loved her husband and would not betray his trust in her; this elates him, until she gives him the key to the house, inviting him to spend the night with her since her "husband" had gone away. Miserable at the turn of events, he finally divulges the hoax to her. But she naturally laughs at him, assuring him that she knew about the trick all the time. She convinces him of this when she tells him that no other man could kiss the way he did.

The plot was taken from the Ferenc Molnar play, Leonard Lee and Keith Winter wrote the screen play, Roy Del Ruth directed it, and Victor Saville produced it. In the cast are Florence Bates, Dorothy Gilmore, Nydia Westman, Charles Judels, and others.

Not for children.

"All-American Co-Ed" with Johnny Downs and Frances Langford

(Hal Roach-United Artists, October 31; time, 48 min.)

A lightweight comedy with music; it should please young folk, first, because of the youthfulness of the players, and, secondly, because of the music. Theatres that cater to adult audiences that are not too discriminating about story values may find it satisfactory as a program filler. The main selling points are Frances Langford's singing, and Johnny Downs' amusing impersonation of a young college girl:—

Angered by what Miss Langford had written in her college paper about the young men of a neighborhood male college, Downs, a student at that college, suggests that they play a trick on them. Knowing that the girls' college was offering a few prized scholarships, Downs hits on the idea of having one of the boys masquerade as a girl and apply for a scholarship. Once he was accepted he could expose the hoax and thus humiliate the girls and the college. Since Downs himself had had experience posing as a girl in the college play, his fraternity brothers insist that he undertake the task; he reluctantly agrees to it. He is accepted by the girls' college; but once he meets Miss Langford he falls in love with her and does not want to go through with the trick. He is kept busy posing as a girl and then as one of his own "boy" friends. As the boy he makes love to Miss Langford, and as the girl he keeps her jealous. He plans and directs a college play for the girls. Eventually Miss Langford learns about the disguise; but she forgives him when he assures her that he had given up all thoughts of revenge.

Cortland Fitzsimmons and Kenneth Higgins wrote the story, and LeRoy Prinz directed it. In the cast are Marjorie Woodworth, Noah Beery, Jr., Alan Hale, Jr., Esther Dale, and Harry Langdon.

Morally suitable for all.

"Mob Town" with the "Dead End Kids," Dick Foran and Anne Gwynne

(Universal, October 3; time, 60 min.)

Where the "Dead End Kids" are popular, "Mob Town" will probably fare pretty well. It is, however, strictly program entertainment, for the plot is routine, and the actions of the "kids" follow a familiar pattern. Audiences that do not enjoy their brand of comedy, which includes smacking each other down and yelling at one another, will most likely be bored. The romance is incidental:—

Dick Foran, a police sergeant assigned to a tough neighborhood, feels that friendly cooperation by the police in winning over the tough boys of the neighborhood would stop them from becoming criminals. He induces the boys, led by Billy Halop, to visit the police gymnasium and helps them obtain work. Just when everything was going well, Halop discovers that Foran was the policeman who had caused the death of his gangster brother, whom Halop had worshipped. This immediately turns him against Foran; but the other boys refuse to go back to their old ways with Halop, for they had grown to respect Foran. Halop joins forces with a gangster, former pal of his brother's, and decides to leave town with him. Halop, driving the car, follows the gangster's orders and stops at a drug store; to Halop's horror the gangster holds up the owner and then kills him. Foran, who had been following them, risks his life in an effort to capture the gangster. Impressed by Foran's courage, Halop purposely crashes the car into a building, thus bringing about the gangster's capture. Halop, hailed as a hero, is regenerated; he is happy when he learns that his sister (Anne Gwynne) was in love with Foran.

Brenda Weisberg and Walter Doniger wrote the screen play, William Nigh directed it, and Ken Goldsmith produced it. In the cast are Huntz Hall, Gabriel Dell, Bernard Punsky, Samuel S. Hinds, and others.

Morally suitable for all.

"Mercy Island" with Ray Middleton and Gloria Dickson

(Republic, October 10; time, 72 min.)

The production values and the background shots of the Florida Keys, in addition to the underwater scenes, are good. And the performances are adequate. Yet as entertainment this should appeal mostly to those who enjoy horror melodramas. Although it holds one in fair suspense, the story is unpleasant, for it revolves around the actions of a half-crazed character, who jeopardizes the lives of others:—

Ray Middleton, about to set out on a fishing trip in the Florida Keys with his wife (Gloria Dickson), in a boat piloted by Forrester Harvey and his young assistant (Terry Kilburn), runs into an old school friend (Don Douglas), and insists that he join them. Harvey and Kilburn show an intense dislike for Middleton because of his overbearing manner, particularly when he demands that they pilot the boat into the dangerous keys in pursuit of a tarpon. The boat is rammed on a reef and its propeller is knocked into the water. Since they were near an island, and could walk to shore, they decide to investigate. Kilburn tries to dissuade them, for he knew that some one lived there, but Middleton insists. They are surprised to find an inhabitant (Otto Kruger) on the island. Middleton feels certain that he knew Kruger; finally it comes to him—Kruger, a former prison doctor, had given an overdose of sedative to a prisoner to spare him the agony of going to the chair; but a last-minute reprieve had arrived, and, since the prisoner had already died, Kruger had been accused of the murder. He had run away. Middleton, ambitious to become a great criminal lawyer, insists that Kruger go back with him so that he could stand trial with Middleton as his lawyer. When everyone shows resentment, he becomes furious and even accuses his wife and Douglas of betraying him. Kilburn dives for the propeller, finds it, and hides it, but Middleton discovers its hiding place. Kilburn then removes the distributor, which he hides in the swamp mud. The heat, the mosquitos, and lack of food wear on everyone's nerves, but they refuse to give in. Middleton finally finds the distributor, but just then he is attacked and killed by an alligator. They leave for home, but Kruger remains.

Theodore Pratt wrote the story, and Malcolm S. Boylan, the screen play; William Morgan directed it, and Armand Schaefer produced it.

Not suitable for children.

"Moonlight in Hawaii" with Johnny Downs, Jane Frazee, Leon Errol and Mischa Auer

(Universal, November 21; time, 60 min.)

Not as good a picture as any of the others of this series. The reason for it is a weak story. But the cast is just as youthful, and there is as much cheerfulness and good spirit. There is also some pleasant crooning with dancing to fit the singing. The photography is just as sharp and mellow as it was in the other pictures. This makes the outdoor "Hawaiian" scenery pleasant. The romantic interest is fairly appealing:—

When he and his pals, Judd, Ted, and Joe McMichael, fail to make good on the radio, Johnny Downs becomes a tourists' guide to wealthy Marjorie Gateson, and her nieces, Mary Lou Cook, Elaine Morey and Sunnie O'Dea, and accompanies them to Hawaii. On board the boat, he is disconcerted when he discovers that his pals had become stowaways so as to be with him. He succeeds in spiriting them out of the boat. At the hotel he hides them in his room. When Johnny goes to round up the party for dinner, his pals follow him. Their loud knocking so annoys Jane Frazee, daughter of Leon Errol, a pineapple juice magnate, that she hits them on the head with her handbag. When they finally locate the girls in their rooms, Joe attaches himself to Mary Lou, Judd to Elaine, and Ted to Sunnie. During the dinner Johnny's pals and Mary Lou start singing and Mischa Auer, whose orchestra had been broadcasting from the hotel, becomes so impressed with their voices that he puts them on the air. Johnny takes Jane out into the moonlight and the two start singing. Jane urges Johnny to renew his efforts to become a radio star, suggesting Errol, her father, as the possible sponsor. But when Johnny learns that Richard Carle, who had been furnishing Errol with the pineapples, and Errol had quarrelled, he sees his chances at getting a sponsor to promote pineapple juice fade away. Carle and Errol start making a play for the wealthy Marjorie Gateson's affections. When Marjorie goes to Auer for advice as to whom she should select as a husband he becomes trapped; he marries Marjorie himself. Eventually Carle and Errol compose their quarrel and, aided by Marjorie, they become sponsors of a radio show starring Johnny and his pals; also Mary Lou. Johnny is not left out of the scheme of things; he and Jane become engaged.

Morton Grant, James Gow, and Erna Lazarus wrote the screen play. It is a Ken Goldsmith production; it was directed by Charles Lamont.

Morally suitable for the family circle. Good for a double-bill.

"Niagara Falls" with Marjorie Woodworth, Tom Brown, Zasu Pitts and Slim Summerville

(Hal Roach-United Artists, October 17; time, 42 min.)

Considering how entertaining and promising the first of Hal Roach's streamlined features "Tanks a Million" was, this is a disappointment. The plot is silly, the action forced, and the comedy at times irritating. Whatever entertainment value the picture has is owed to competent performances; at times the players are able to overcome the triteness of the material and to provoke laughter by their actions:—

Slim Summerville and his bride (Zasu Pitts) arrive at a hotel in Niagara Falls to spend their honeymoon. Summerville had one bad fault—he could not keep from meddling in the affairs of other people. When Tom Brown and Marjorie Woodworth arrive at the hotel and demand separate rooms, Summerville takes it for granted that they were married and had had a quarrel; he did not know that they had just met on the road and had quarrelled because of an automobile accident involving both their cars. His decision to bring them together annoys Miss Pitts, who had waited twenty years to marry him and did not want her honeymoon spoiled. First Summerville forces them into one room, and then he keeps guard over them with a shotgun, determined that neither should leave the room. By morning Brown manages to escape; but he returns with a preacher and marries Miss Woodworth. But the hotel manager, having learned about the affair, and unaware that Brown and Miss Woodworth had married, throws the young couple and Summerville out of the hotel. Summerville contemplates suicide.

Paul Gerard Smith, Hal Yates, and Eugene Conrad wrote the screen play, and Gordon Douglas directed it. In the cast are Chester Clute, Edgar Deering, Ed Gargan, and Rand Brooks.

Morally suitable for all.

possibility that it may be declared constitutional. In handing down his decision on the injunction proceedings, Judge Hugo Hanft, of the Ramsey County District Court, said that, if this law had been enacted several years ago, there was no doubt in his mind that it would have been declared unconstitutional "as a temerarious interference with the right of property and contract and the law of supply and demand. . . ." But, "Within the last decade, vast social and economic changes have taken place with astonishing rapidity," as a result of which changes, "Government found it necessary to take a decisive hand to meet new conditions. . . . Laws originally sustained under police power as to safety and morals are now sustained upon the additional ground of health and 'welfare' of the people. . . ."

In the last few years we have observed that the courts have been inclined to shape some of their decisions in accordance with public sentiment. If the higher courts should take an attitude similar to that of Judge Hanft, declaring the law constitutional, the producers will have to find some way by which they would serve the exhibitors of that state with film. Such being the case, why not find this way now?

HERE AND THERE

THE FOLLOWING ALLIED UNITS have so far approved the resolution for a joint industry committee:

1. Allied Theatre Owners of Illinois.
2. Motion Picture Theatre Owners of Maryland.
3. Allied Motion Picture Theatre Owners of Western Pennsylvania.
4. Allied Theatre Owners of District of Columbia.
5. Independent Theatre Owners of Ohio.
6. Allied Theatre Owners of the Northwest.
7. Independent Theatres Protective Association of Wisconsin and Upper Michigan.
8. Associated Theatre Owners of Indiana.
9. New York State Unit of National Allied.
10. Allied Theatre Owners of New Jersey.
11. Allied Independent Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware.
12. Independent Exhibitors of New England.
13. Allied Theatre Owners of Michigan.
14. Allied Theatre Owners of Texas.

There has been only one vote against the resolution—that of Allied Theatre Owners of Connecticut. In other words, the vote has been fourteen to one, or, almost unanimous; but I am sure that, after seeing that his organization is the only one that has voted against the resolution, Mr. J. B. Fishman, its president, will call his members to another meeting to suggest to them that they take another vote, in favor of the resolution, so that the vote may be unanimous.

The first nine organizations in the list went so far as to vote for the entire resolution—that is, with Paragraph 3; but since the convention had already stricken that paragraph out there was no necessity for them to vote for it in its entirety. It is evident that they voted that way in order to show their confidence in the board and in the national officers. The New Jersey organization voted for the resolutions with some reservations, and that of Eastern Pennsylvania and of New England for the resolution unanimously without Paragraph 3.

This paper wishes to make its position known once more—that it is opposed to an amalgamation with any other industry organization, particularly with MPTOA, for the reason that, in its belief, Allied will be unable to render its membership the service and the protection that it has rendered it up to now. A joint conference board, in which each branch of the industry will be represented by an equal number of representatives, and in which the representatives of the exhibitors will be sitting as equals, is the only organization that HARRISON'S REPORTS will support. And I am sure that such is the intention of the national Allied officers and of the board members.

HARRISON'S REPORTS suggests that Allied proceed immediately to lay plans for putting the resolution into effect right after the meeting of the board of directors in Pittsburgh. There are so many problems that the exhibitor representatives could present to the joint conference board for adjustment that the Allied leaders should waste no time.

ACCORDING TO "THE FILM DAILY," Neil Agnew, head of distribution of Paramount, informed T. E. Morten-

sen, that Paramount is fully cognizant of the situation in the State of Minnesota, and that his company is planning to do whatever it can to afford the exhibitors of that state relief, within the shortest time possible.

* * *

A JOINT CONFERENCE COMMITTEE could render to the industry a real service in the Minnesota situation had it been already set up and functioning. The exhibitor part of it, for example, could assure the combined committee that the organizations it represented would do everything it could to discourage the exhibitors of other states from introducing legislation in favor of block-booking, similar to the Minnesota law, if the distributors should relax their inflexible attitude in this instance and find means and ways whereby they could supply the Minnesota exhibitors with film until such time as the case the major distributors have brought against the State of Minnesota was finally adjudicated.

If the distributors should feel reluctant to apply to Judge Goddard for an exemption from the restrictions of the Consent Decree in Minnesota, the exhibitor representatives could, for example, suggest that the exhibitors of that state be permitted to make their contracts for film with the Milwaukee exchange, and the prints routed from theatre to theatre so that the express charges to each exhibitor might be reduced to a minimum. Perhaps there are other methods that they could suggest, and the distributors would, if they were persuaded to do it, select the most practicable plan. Where there is a will, a way could be found.

* * *

FROM THE LOOKS OF THINGS, the investigation of the motion picture industry by the Wheeler-Clark-Nye committee has taken an indefinite leave of absence. If such should be the case, it will be owed to the attitude of the lay press, which rushed to defend the industry valiantly, as well as to the unanimous action of the industry. The Allied organization could have taken advantage of the opportunity to press its demands for theatre divorcement and other reforms, but it preferred to forego such an advantage and unite its efforts with the efforts of the other two branches, to repel the attack. At the Philadelphia convention, it passed a resolution condemning the investigation.

The producers know that they must have unity to fight off attacks, and that, without exhibitor cooperation, unity cannot be attained. Is it not about time, then, that they began heeding the exhibitor complaints? The organized exhibitors feel that the producers should put an end to a further theatre expansion on their part, for it is inimical to the interests of the exhibitors; but no heed has been given to their wishes. The exhibitors hoped that, with the new selling system in effect, the producers would ask for their pictures prices that are commensurate with their box-office value; but they find that the distributors ask "A" prices for "B" and "C" pictures. How long will the truce last under such conditions?

The producers must have, as said, industry unity, but if they persist in ignoring the just demands of the exhibitors, and in making it hard for them to earn a living, exhibitor efforts to correct industry abuses by legislation will be renewed. The Neely Bill will be revived, and there will be theatre-divorcement measures introduced in the legislature of almost every state in the union. When this comes to pass, the producers will not have the sympathy of the people of the United States, as they had it during the Nye-Clark-Wheeler committee's investigation of the industry.

If the producers want permanent unity, let them make some sacrifices, and make them now!

* * *

THE WASHINGTON OFFICE of Allied States Association issued a statement on October 3, part of which reads as follows:

"The national officers are gratified by the splendid response to the request for action by the regional associations on the resolution for a national joint committee. . . .

"The splendid cooperation of the units in conducting the referendum, the pledges of steadfast loyalty received from all over the country, especially from those who opposed the resolution in convention, and the friendly letters that have passed between participants in the debate, eloquently attest the fine spirit that prevails in Allied. . . .

"Allied emerges from Philadelphia stronger and more confident than at any time in its history. . . .

It has already been announced that the Allied board will meet in Pittsburgh, on October 22.

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HERE AND THERE

THE FOLLOWING IS PART of an editorial that has appeared in the October 14 issue of "The Hollywood Reporter":

"The distributors are not having such an easy time selling their blocks of four and five pictures. And even in the face of all the press stories handed out about the great gobs of contracts already signed, the going is tough and is getting tougher, with every likelihood that on other than top hits, no distributor will hit the number of deals on its pictures, during the existence of the Consent Decree, that it did in the days of block booking.

"Exhibitors are holding back, not to see the pictures, but to see the results of the first showings of the shows. If the pictures hit, then they rush in to buy; but on anything short of clicking business, they are shying away from deals, with every expectation of eventually getting them at prices far below what the salesmen originally asked. . . ."

And yet a large number of exhibitors still prefer the old sales system.

Their chief objection to the new sales system is chiefly the prices the five distributors ask for their pictures; they say that they are too high, and blame the new selling system for them.

It is my opinion—and every exhibitor knows that this is so—that the five producers would have asked higher prices for their product even if there had been no screening before sale. Aren't the other distributors asking more money?

Some exhibitors say that, since they have to show all the pictures, there is no advantage in seeing them before buying them. There is, as I have said repeatedly in these columns, one advantage, even when an exhibitor has to buy the pictures of every producer: when ten thousand exhibitors keep on telling the salesmen how bad most of their pictures are, and how ridiculous are the prices that they ask for them, the effect cannot help being of that of the water drops falling from a height upon stone continuously. Remember that the salesman cannot be as hard as stone, no matter how hard he is.

Read what an English exhibitor has to say on the subject (I am sorry I cannot give you his name; but I happen to know him personally—he paid me a visit when he came to New York years ago):

"Dear Mr. Harrison:

"I have been very interested to read your recent comments upon the new innovation of trade shows.

"As you doubtless know, films in this country have always been shown to the trade before being offered

to exhibitors and I think it is the unanimous opinion of exhibitors that it is vital to their own and public interests that this system be continued. The distributors here have recently agitated for the abolition of provincial trade shows (that is, other than in London) but the suggestion naturally met with strong opposition.

"In Manchester the distributors are, in fact, compelled to trade show all their product because there is a municipal by-law which prevents the screening of films in the cinemas in that city unless they have been trade shown there, and it is my opinion that if the distributors did stop this practice, exhibitors in other areas would invite their respective municipal authorities to introduce a similar condition on their licenses."

* * *

AS SAID IN THESE COLUMNS recently, the newspapers have come to the defense of the motion picture industry nobly, shaping public opinion through their editorials. Prominent public leaders, too, not connected with the industry in any way, have come to its defense either through the radio, or by statements to the newspapers.

The latest important public figure to come to the industry's defense is Mrs. Eleanor Roosevelt. Speaking over the radio in Boston, Monday night, she declared that the motion picture industry has as much right to present its views through the pictures it produces as have Senator Wheeler, Senator Nye and Charles Lindbergh to present their views to the world.

Discussing the subcommittee's investigation of the industry, Mrs. Roosevelt said: "Why is one propaganda any different from any other? Freedom of speech should be accorded to all."

The promptness with which the newspapers and public leaders have come to the industry's defense places upon our leaders a greater responsibility. Will they discharge it faithfully? For instance, it is their duty to improve the quality and tone of the pictures, and they must refrain from resorting to acts that violate the spirit of the law, if not of the letter. They must not, for example, continue monopolizing it by a greater control of exhibition.

The producers have a responsibility also towards the exhibitors, particularly toward the exhibitor leaders who, instead of grasping this opportunity to make their demands for reforms, preferred to stand by the industry as a unit against those who attacked it: they felt that it would be ill-advised for them to stand apart, even if that meant the loss of a great advantage.

**"Hot Spot" with Betty Grable,
Victor Mature, Carole Landis
and Laird Cregar**

(20th Century-Fox, Oct. 31; time, 82 min.)

A very good murder mystery melodrama. The plot itself is not unusual; yet so cleverly has it been developed that one's interest is held to the very end. Moreover, the murderer's identity is not revealed until the last scene, thus keeping one in suspense. Part of the picture's fascination lies in the characters and in the manner in which they are portrayed. For instance, Laird Cregar, as a detective who hounds the hero, is sinister and mysterious; one knows that he himself was mixed up in the case but in what way remains a mystery until the end. Part of the story is told in flashback:—

Victor Mature, well-known sports promoter, while dining at a restaurant with two friends, Alan Mowbray, a former matinee idol and Allyn Joslyn, a Broadway columnist, notices the charms of their waitress (Carole Landis). He bets his friends that, with the proper campaign, he could make her a nationally-known glamour girl. The idea appeals to her; Mature starts the campaign and in a short time she is famous. Her sister (Betty Grable) at first dislikes Mature and is suspicious of him; she pleads with Miss Landis not to let attention go to her head. But she finally learns Mature was sincere and falls in love with him; but he does not know this. Mature is surprised and deeply hurt when Miss Landis tells him she had signed a Hollywood contract. The night before her intended departure, she is murdered; Mature is held as the murderer. The police grill him; but since they had no evidence against him, they are compelled to release him. Cregar, one of the detectives, insists that he was guilty and swears to get him. By this time Mature knows of Miss Grable's love and finds that he loved her. They work together in an effort to clear him. With the help of William Gargan, a sympathetic detective, they trap Elisha Cook, Jr., night clerk at the house where Miss Landis had lived, into confessing that he had committed the murder. He tells them that he had confessed to Cregar, but he had told him to forget about it. Mature is shocked and confronts Cregar; he confesses that he had idolized Miss Landis and had hoped to marry her, but that Mature had turned her head. Cregar takes poison and dies just as Gargan enters. Mature and Miss Grable marry.

The plot was taken from the novel "I Wake Up Screaming," by Steve Fisher; Dwight Taylor wrote the screen play, H. Bruce Humberstone directed it, and Milton Sperling produced it. In the cast are Chick Chandler, Charles Lane, and others.

Not suitable for children.

"Small Town Deb" with Jane Withers

(20th Century-Fox, Nov. 7; time, 72 min.)

A mildly pleasant program picture, suitable for the family trade. The story is familiar and the action routine. Its appeal should be directed mainly to the Jane Withers fans, for she is the feature attraction; she sings, dances, and plays the drums in addition to provoking laughter by her efforts to adjust her family's affairs as well as her own. There is a pleasant romance:—

Jane is annoyed at the way her family treated her; since she was the youngest, everyone tried to boss her. She had to wear the clothes her sister (Cobina Wright, Jr.) discarded; her brother (Jack Searl) refused to take her dancing, and her mother (Katherine Alexander) was all wrapped up in her efforts to land a husband for Cobina. The only ones who paid her attention were her father (Cecil Kellaway) and the family maid (Jane Darwell). Cobina meets an eligible wealthy young man (Bruce Edwards), and the family is all excited. Edwards meets Jane before any one else and finds her a good sport; they become pals. Jane, noticing that Edwards looked tired, and feeling that her sister was taking him to too many parties and dances, suggests that he run away for a few days to a cabin her father had in the woods. He does this, much to Cobina's disgust, for that left her without an escort for an important dance. Jane, who was supposed to go to the dance with her brother, is heartbroken when, at the last minute, he tells her he was taking his girl friend, who had returned to town. Determined to go, she drives to the cabin and gets Edwards to accompany her. She meets Edwards' father, induces him to close a lucrative deal with her father, and then impresses everyone by her talents. Cobina and Edwards are united; and the family finally beams with pride over their Jane.

Jerrie Walters wrote the story, Ethel Hill, the screen play, and Harold Schuster directed it. In the cast are Buddy Pepper, Robert Cornell, Margaret Early, and others.

Morally suitable for all.

**"Moon Over Her Shoulders" with Lynn
Bari, John Sutton and Dan Dailey, Jr.**

(20th Century-Fox, Oct. 24; time, 68 min.)

An entertaining domestic comedy of program grade. Good performances, a lavish background, and breezy action are its main selling points, for the story itself is routine. There is no doubt that it will appeal to women, who will sympathize with the heroine because of her husband's habit of taking her for granted. Her efforts to teach him a lesson lead her into enjoyable adventures and predicaments as well, many of which are quite amusing:—

After sending her twin daughters to camp for the summer, Lynn Bari looks forward to a second honeymoon with her husband (John Sutton), a doctor of philosophy and noted authority on marital problems. But he is so occupied with his own work that he suggests that she seek a hobby to make her self sufficient; why not go back to painting, which she once had enjoyed? She follows his advice and, looking for a scene to paint, seats herself on a bridge railing. Dan Dailey, Jr., passing by in his automobile, thinks she was going to jump. He stops his car and makes a leap for her; he forces her into his car and then takes her to his boat, telling her that suicide was a cowardly act. She demands that he release her, but he chains her to a bar; thus she is compelled to go along with him, his assistant (Leonard Carey), and his fisherman-customer (Alan Mowbray), on a fishing trip. She has a good time, and returns home sun-burned and happy. Sutton compliments her and suggests that she continue with the hobby. And so each day she joins Dailey, Carey, and Mowbray on their fishing trips. Anyway Mowbray insisted that she had brought him luck and wanted her along all the time; he was under the impression that she was Dailey's girl friend. He urges them to get married so that they could all set off on a fishing trip to Mexico. Dailey falls in love with her and finally proposes; she naturally turns him down. Mowbray suggests that Dailey seek advice from Sutton. In that way the two men finally get together and both learn the truth. Miss Bari, annoyed at both of them, leaves her husband. Flowers and telegrams from him fail to move her; but he finally wins her back by showing his prowess as a fighter, when he knocks out both Dailey and Mowbray.

Walter Bullock wrote the screen play, Alfred Werker directed it, and Walter Morosco produced it. Irving Bacon, Joyce Compton and Lillian Yarbo are in the cast.

Morally suitable for all.

**"Shadow of the Thin Man" with William
Powell and Myrna Loy**

(MGM, Rel. not set; time, 96 min.)

A very good combination murder-mystery melodrama and comedy. William Powell and Myrna Loy are at their best, which means that the followers of the "Thin Man" series will be highly entertained. The story follows the pattern set in the other pictures—that is, Powell becomes involved innocently in a murder case and is urged to solve it by Miss Loy; and Asta the dog again plays a prominent part. The only change is that they now have a child, but this is an added source of merriment; for instance, Powell, in an effort to set a good example for his child, is compelled to drink milk instead of cocktails at dinner:—

Powell and Miss Loy arrive at the racetrack, escorted by a motorcycle policeman who had given Powell a ticket for speeding, yet considered him important enough to escort him. Powell and police officials arrive at the same time; he learns from his friend Sam Levene, a police lieutenant, that a jockey had been murdered. Despite Levene's pleas, Powell refuses to become involved. But when a newspaper reporter (Alan Baxter), who had been mixed up with gamblers, is murdered, and Barry Nelson, another reporter, is held for the murder, Miss Loy urges him to go into the case, for Nelson was their friend. Miss Loy, who enjoyed excitement, insists on accompanying him on his investigations. At times he is able to elude her, but she manages to catch up with him. During the investigation, another man is murdered. Powell, having decided that the jockey had been killed accidentally, decides to let it appear as if he thought that the jockey had been murdered by the same man who had murdered Baxter; his purpose was to bring the murderer out into the open. He then asks Levene to collect all the suspects in his office, so as to listen to each one's story. The murderer talks himself right into a trap, and is caught.

Harry Kurnitz wrote the story, and he and Irving Brecher, the screen play; Maj. W. S. Van Dyke II directed it, and Hunt Stromberg produced it. In the cast are Donna Reed, Henry O'Neill, Dickie Hall, Stella Adler, and others.

The murders make it unsuitable for children.

"Sundown" with Bruce Cabot, Gene Tierney and George Sanders

(Wagner-United Artists, Oct. 31; 91 min.)

From the production point of view, "Sundown" is excellent. It is the type of picture that should add prestige to the theatres that will run it. Henry Hathaway's skillful direction has succeeded in making the action realistic in the extreme. There are situations in which one is held in high suspense. A sense of doom, of impending death, prevails in some of these situations. Cabot's fine characterization adds the human touch; he is presented as a kindly person, a man who believed in treating the natives well in order to keep them from revolting. His fearlessness, too, is admirable. Harry Carey is good as the old hunter of big game. Joseph Calleia is excellent as the idealistic Italian war prisoner; he adds some comedy touches with his gestures and his temperament. Besides adventure there is also mild romance:—

Having received information that the Shensi, natives of Manieka, on the Somali-Abyssinia border, in East Africa, were furnished arms by agents of a foreign government, the governor of Kenya sends Major George Sanders to Bruce Cabot, local commissioner of an outpost in Manieka to prevent an uprising. Sanders orders Cabot to obtain one of the smuggled guns. A small British detachment attacks the Shensi and Emmett Smith, a native whom Cabot had befriended, obtains a gun for Cabot but he is wounded mortally in the fray. The men of the outpost are certain of Shensi reprisals. At this juncture there arrives Gene Tierney, a half-caste, daughter of a dead Arab trader. There arrives also Harry Carey, hunter of big game, and Carl Esmond, a Dutchman, supposedly a trader, but really the man who had been supplying guns to the Shensis. The men at the outpost give Pallini, an Italian prisoner of war, a birthday party in recognition of the fact that he had been a model prisoner. The men of the post celebrate with dances and songs. Carey reveals information to the effect that the Shensi planned to kill Cabot. Suddenly the merry-making stops and there is heard the report of machine guns. As the firing ceases the post men pursue and kill the attacker, a revengeful Shensi (Marc Lawrence). Gene is wounded slightly in the fray. Esmond calls on Gene and she makes him admit that he was the smuggler of the guns. In order to obtain for Cabot information that would prove helpful to the British, Gene pretends that she had struck a bargain with Esmond. That night she and her caravan join Esmond and they leave the post. Carey and Cabot suspect that Gene was in league with Esmond and follow her until they discover the fugitives' hiding place. They come upon a cache of guns and ammunition and they set fire to it, escaping undetected. But Esmond's men soon capture Cabot. It is then that Esmond realizes that Gene was not his friend, and places her under arrest. Cabot succeeds in sending to the outpost a message. This soon brings British soldiers disguised as Arabs and they overpower the Shensi and their white leaders. Cabot then realizes that Gene was not a traitor. By this time, each was madly in love with the other.

The plot has been founded on the Saturday Evening Post story of the same name, by Barre Lyndon. Jack Moss produced it for Walter Wanger.

There is nothing morally objectionable in it.

"Swamp Water" with Walter Brennan, Walter Huston, Anne Baxter and Dana Andrews

(20th Century-Fox, Nov. 14; time, 90 min.)

This is the type of picture that depends on excellent performances and an interesting background for its main attractions. But so much attention has been paid to the background shots of the Georgia Okefenokee swamps and to characterizations that the action lags. For that reason, it will probably appeal more to class audiences than to the masses. Actually the only real excitement occurs in the closing scenes, where the hero and a friend, while making their way through the swamps, are set upon by two murderers. There is a romance:—

Against the wishes of his stern father (Walter Huston), Dana Andrews sets out for the Okefenokee swamps to find his dog. Ward Bond and his brother (Guinn Williams) ridicule Andrews, saying that he would never return. Andrews not only finds his way, but locates his dog; to his surprise he finds also a man (Walter Brennan) living in the swamps and recognizes him as an old neighbor wanted for murder; everyone believed that he had died in the swamps. Brennan

is at first suspicious of Andrews; but he gradually softens up and enters into an agreement with Andrews to hunt and trap together, his share of the profits to go to his motherless daughter (Anne Baxter). When Andrews returns, Huston, who loved his son but never showed it, berates him; they quarrel and Andrews leaves. This distresses Mary Howard, his stepmother, who loved him as her own son. Moreover she was frightened; John Carradine, whom she despised, was trying to force his attention on her and she feared that Huston would find it out and kill Carradine. Andrews surprises everyone by the furs he brings back. From a careless remark that he makes to his sweetheart (Virginia Gilmore), she guesses the truth. She and Andrews quarrel when she accepts the attentions of another man. Irked when Andrews starts paying court to Miss Baxter, she lets everyone know about Brennan. The sheriff and others demand that Andrews take them to Brennan, but he refuses, for he believed that Brennan was innocent. He discovers that Bond and his brother were the real murderers and that Carradine knew this. He forces Carradine to sign a confession by threatening to tell his father about his action towards Miss Howard. Andrews, at the request of the sheriff and friends, goes to the swamps to bring Brennan back, a free man. Bond and Williams go the entrance of the swamp, for the purpose of killing them; but they themselves meet with disaster. Brennan is overjoyed at being reunited with his daughter, and is happy at her romance with Andrews.

The plot was adapted from the Saturday Evening Post serial by Vereen Bell; Dudley Nichols wrote the screen play, Jean Renoir directed it, and Irving Pichel produced it. In the cast are Eugene Palette and others.

Morally suitable for all.

"Two-Faced Woman" with Greta Garbo and Melvyn Douglas

(MGM, Rel. not set; time, 93 min.)

Greta Garbo gives a brilliant performance in this sex-comedy. And the production is extremely lavish. Yet if it were not for her charms and fine acting ability there would be little to recommend, for the story is weak and somewhat silly. It is pretty risqué in spots, both in dialogue and action; yet so capably does Miss Garbo handle those situations that they do not offend one. Since she dominates the picture, it will have to depend on her drawing power for its success at the box-office:—

Melvyn Douglas, famous magazine publisher, while spending a vacation at a ski resort, meets and falls in love with Miss Garbo, skiing instructress. After a few days they marry. His partner (Roland Young), having heard that Douglas was missing, rushes to the resort with his secretary (Ruth Gordon). He is happy to find Douglas safe and well. He urges him to return to New York, but Douglas informs him that he intended to give up his work so as to live a simple, outdoor life with his wife. By the next morning, however, he changes his mind and is ready to return to New York. But Miss Garbo, who had taken his ideas about a simple life seriously, is disappointed and refuses to go with him. After a few weeks' separation, she decides to visit him in New York. Again she is disappointed, for she discovers that he had taken up with his old sweetheart (Constance Bennett). To teach him a lesson, she poses as her own twin sister, supposedly the "bad" member of the family. She speaks freely about her "loose" life, and how she was "supported" by wealthy men. Yet she is so charming that Douglas falls in love with her. His conscience, however, troubles him; so he decides to face his wife and ask her for a divorce. She rushes back to the ski resort to be there when he arrived. He soon learns from her about the joke she had played on him; at first he is angry, but they are reconciled.

S. N. Behrman, Salka Viertel and George Oppenheimer wrote the screen play, George Cukor directed it, and Gottfried Reinhardt produced it. In the cast are Robert Sterling and Frances Carson.

Not suitable for children or adolescents.

OTHER ADDITIONAL COPIES

If you clip the reviews and file them alphabetically for future reference, you may order additional copies of issues that have reviews printed on both sides of the sheet. All such copies will be furnished to you without any extra cost.

The following issues have been printed on both sides: July 19; August 2 (Second Section); September 6; September 13; and October 25 (this week's issue).

"Never Give a Sucker an Even Break" with W. C. Fields and Gloria Jean

(Universal, Oct. 10; time, 70 min.)

If your patrons are ardent W. C. Fields fans and are content to watch him go through his antics and to overlook a silly plot that is based on gags, then they will probably enjoy this slapstick comedy. As for general audiences who are not Fields' fans, the only attraction will be Gloria Jean, whose excellent voice and charming personality entertain one. The closing scenes, in which Fields goes through a wild automobile ride, getting mixed up with police, fire engines, and other cars, are as "wild" as the rest of the picture, but should provoke hearty laughter:—

The story revolves around Fields' efforts to sell to Franklin Pangborn, head of a motion picture studio, a story he had written. Pangborn tolerates Fields only to please Fields' niece (Gloria Jean), who was his star. As Fields reads the story to Pangborn, the action unfolds. So fantastic is the plot, that Pangborn finally loses patience and orders Fields to leave. Fields, hearing that a woman wanted to go to a maternity hospital, and thinking that she was going to have a baby, offers to drive her there. So hectic is the ride that the woman faints. When she comes to, she is surprised to find herself a patient at the hospital. She protests and leaves in disgust, for all she wanted was to visit a patient at the hospital.

Mr. Fields wrote the story, and Edward Cline directed it. In the cast are Leon Errol, Butch & Buddy, Susan Miller, Charles Lang, Margaret Dumont, and others.

Morally suitable for all.

"Flying Cadets" with William Gargan, Edmund Lowe and Peggy Moran

(Universal, Oct. 24; time, 60 min.)

A moderately entertaining program picture centering around the training of young flyers. Since the plot is routine and the treatment lacks novelty, it holds one's interest only to a fair degree. As a matter of fact, the performances are superior to the material. It has a few air thrills, a little human interest, also some comedy and a romance:—

When Frank Albertson and William Gargan open a school to train young flyers, Gargan decides that they needed some attraction to bring pupils to their school. And so he sends for Albertson's older brother (Edmund Lowe), a spectacular flyer and former World War Ace, to act as instructor, for he was known to all young men interested in flying. Just as Gargan figured out, Lowe proves a drawing card. Frankie Thomas, one of the pupils, impresses Gargan by his keen interest in his work. Gargan chides Lowe for having neglected to try to find his wife, whom he had not seen since the time he had gone to war, for Gargan knew that Lowe had loved her. Gargan accidentally learns that Thomas was Lowe's son, of which fact Lowe was naturally unaware. Frankie looks for the opportunity to tell this to Lowe. He goes up with Lowe for his first lesson, but fails miserably; he is heartbroken, particularly when he overhears Lowe saying that he would never make a flyer. To show Lowe that he was wrong, Thomas goes up alone in a plane that Lowe was supposed to take up for a test flight. Fearing that the boy would be killed, Gargan reveals to Lowe the boy's identity. Lowe goes up in another plane to instruct Thomas. He brings him down safely, but crashes his own plane. Although he is injured he is happy, for he had become united with his wife and son.

Joseph West, Roy Chanslor and Stanley Rubin wrote the screen play, Erle C. Kenton directed it, and Paul Malvern produced it. In the cast are Roy Harris, Charles Williams, John Maxwell, and Louise Lorimer.

Morally suitable for all.

"Ellery Queen and the Murder Ring" with Ralph Bellamy and Margaret Lindsay

(Columbia, Nov. 18; time, 68 min.)

This picture is no better than the other pictures in the "Ellery Queen" series. It is a far-fetched mystery melodrama of program grade. The production values are ordinary, and the direction and acting fair. About the only attraction for followers of pictures of this type is the fact that the murderer's identity is concealed until the end. Laughter is provoked in one or two situations by the antics of two gangsters, who try to escape from a hospital:—

Wealthy, eccentric Blanche Yurka requests the police department to secretly investigate the head doctor (George

Zucco) at the hospital she owned; his unexplained disappearances from his office mystified her. Miss Yurka's two children (Leon Ames and Jean Fenwick) hated their mother because of her cruelty towards them. Ames arranges with two gangsters (Paul Hurst and Tom Dugan) to smash up the car in which his mother was riding, hoping she would be killed. Instead, she is injured and is rushed to her hospital; Hurst, too, is injured and is taken to the same hospital. Miss Yurka recovers from the operation but is murdered mysteriously; her nurse (Charlotte Wynters) is also murdered. And finally Ames, having learned that he had been left just a small amount of money by his mother, hangs himself. Ralph Bellamy, writer of detective novels and son of the police inspector, and his secretary (Margaret Lindsay) solve the mystery. They prove that the two murders had been committed by a nurse (Mona Barrie). She had killed the mother, hoping that Ames, who wanted to marry her, would inherit her fortune; then she had killed Miss Wynters who knew of her guilt. Finally, hearing about Ames' small inheritance, she had driven him to suicide.

Ellery Queen wrote the story, and Eric Taylor, the screen play; James Hogan directed it, and Larry Darmour produced it. In the cast are James Burke, Charley Grapewin, Olin Howland, and others.

Not suitable for children.

"Mr. Celebrity" with James Seay, Buzzy Henry and Doris Day

(Producers Releasing Corp.; time, 66 min.)

A pleasant program entertainment. It should fit in nicely in a double bill in neighborhood theatres. Although the title refers to a horse, and part of the action deals with racing, that is not the picture's main attraction. The story has human appeal, comedy, and a few good performances, as well as a romance. And many persons will be touched at seeing again the old favorites, Francis X. Bushman and Clara Kimball Young, who appear throughout the picture:—

James Seay and his young nephew (Buzzy Henry) travel around the country eking out an existence by Seay's work as a veterinarian; they keep moving in order to avoid receiving service of legal papers in an action started by Buzzy's grandparents to gain custody of the boy. They finally land at a place known as "Celebrity Farm," which Seay believed was owned by an old friend and former jockey (Johnny Berkes). There he finds living a few other celebrities such as Bushman, Miss Young and Jim Jeffries. Berkes finally tells him that he did not own the farm; that it had been owned by an eccentric millionaire, who had promised to let them live there in comfort for the rest of their days. But the millionaire had died and his heirs threatened to evict them unless they could be self-supporting. Seay offers to help by taking care of and training a new horse that showed promise as a racer. Their first race is a failure, but the second is a success—their horse wins. This brings money to the farm and assures the occupants a home for the rest of their lives. And Seay is given a contract by a race breeding association at a good salary; this contract, and the fact that he had just married, enables Seay to win permanent custody of Buzzy.

Martin Mooney and Charles Samuels wrote the story, and Mr. Mooney, the screen play; William Beaudine directed it, and George R. Batcheller was in charge of production. In the cast are William Halligan, Gavin Gordon, John E. Ince, Larry Grey, and others.

Morally suitable for all.

"Target for Tonight"

(Warner Bros., Rel. not set; time, 49 min.)

This was filmed in England, with the cooperation of the Royal Air Force. It is a reenactment of an actual air raid on Germany, including the planning and preliminary work incidental to the raid. All those who appear in the picture are the very persons who do the jobs they enact, officers as well as fliers and mechanics.

It is extremely interesting and stirring as well. The very fact that no attempt was made to dramatize the events or to sentimentalize over the bravery of the men makes it all the more powerful; the striking note is its authenticity.

The closing scenes, which show the return to England of one of the bombing planes during a thick fog that completely covered the landing field, hold one in tense suspense. The spectator sighs with relief when the plane finally lands.

Suitable for all.

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Harmony Restored in the Allied Ranks

Harmony within the Allied ranks has been restored by the manly act of Nathan Yamins who, on September 28, wrote to Mr. Abram F. Myers, Allied chief counsel and chairman of the board, the following letter:

"Dear A. F.:

"First of all, I want to say as clearly as it can be said that I did not intend for one moment to question your integrity or good faith, nor that of any of the other Allied leaders. I tried to make it clear that not the intent, but the effect of the resolution was to emasculate the independence of Allied and result in making of Allied another M.P.T.O.A., as was done at Toronto. I tried to make the point clear that the liaison committee was the entering wedge and the rest would follow. . . . If, however, my remarks can in any way be construed as a reflection on the good faith or integrity of anyone, I humbly apologize, as no personal affront was intended.

"As to the subject matter itself, I still feel that the resolution was ill advised, but the matter would not have come up as it did if it were not for an unfortunate misunderstanding. . . . I never saw the resolution, and was stunned to have it reported in that form as the unanimous vote of the Board. Unfortunately, the matter was badly handled from then on and the final vote could have been avoided.

"I'll close by repeating that I have the highest regard for you and the others in Allied, and I would like to keep the friendship that has grown up between us. I regret keenly that this thing came up as it did. If I wasn't so loyal to Allied I wouldn't have done what I did."

Mr. Myers replied as follows on September 30:

"Dear Nate:

"I can't tell you how glad I was to receive your letter. My main compensation has been a number of friendships that I cherish. I think you realize that yours ranks high among them.

"I did not believe that you really intended to reflect on the integrity of the board and officers, and in the convention I dangled the facts as to how the resolution had been handled before you in the hope that you would recede from the serious implications of your speech. However intended, there was no mistaking the interpretation which was about to be placed on your utterances and on the vote of the convention.

"It seemed to me that the national officers and board had been placed in an intolerable position and so I called the special session in order to find a way out. By this action Allied was extricated from a predicament which, I believe, would have proved fatal. . . . You say you did not intend any such result and I am certain that you did not. I know from experience how easy it is to say or imply more than one means when speaking under a strain. But the result was an inevitable consequence unless forestalled by decisive action.

"Getting back to the resolution, possibly it was not as restricted as it should have been; very likely the third paragraph should not have been included at all. At the risk of seeming sarcastic (which I am not), let me say that we missed your thoughtful advice at the board meeting. But I am confident that not a man who sat in the meeting and

voted for the resolution favored yielding one jot of Allied's independence. The plan—and the only one—that I offered was the one for a joint conference committee. Based on the experience of the last two years, I feel that Allied and its members have suffered from not having a ready point of contact with the other branches. The need for it is particularly great at this time."

Incidentally, the Allied Board of Directors, in its Pittsburgh meeting on October 22, canvassed the returns of the plebiscite on the resolution for the appointment of a joint conference committee and found that:

Fifteen of the units had voted in favor of paragraphs 1 and 2; none against them.

Twelve units had voted in favor of Paragraph 3 and three against it.

In view of the fact that Paragraph 3 had already been rescinded in Philadelphia, it may be assumed that the vote of the twelve units in favor of it seems to have been given more for expressing confidence in the members of the board and in the national officers than for upholding the paragraph itself.

The members of the joint conference committee, who were appointed in Philadelphia, are the following: H. A. Cole, Roy E. Harold, Jack Kirsch, Sidney E. Samuelson, and Martin Smith. In Pittsburgh, the Board, including Mr. Yamins, expressed its complete confidence in the integrity and devotion to Allied principles of these members, and in their ability to discharge the duties delegated to them without either compromising or jeopardizing the independence of Allied. No limitations were placed upon their actions other than they should keep the central body informed of the progress of their work.

Thus it may be said that harmony within the Allied ranks has been definitely and completely restored.

HARRISON'S REPORTS naturally rejoices at this turn of affairs in the Allied organizations and assures its exhibitor subscribers that Mr. Yamins will receive from this paper as much support in performing his duties as a member of the Allied Board as will any other member.

THE END OF THE "EXCLUSIVE RUNS"!

In an arbitration proceeding, brought by the owners of the Earle Theatre against Loew's, Inc., in Wilmington, Delaware, the Appeal Board of the Motion Picture Arbitration Tribunal has handed down a decision that should make every exhibitor cheer and cheer hard, because by this decision an end is put to the "exclusive run," so long, at least, as the Consent Decree remains in effect.

The facts of the case, as they appear from the decision and opinion of the Appeal Board, were as follows:

Loew's owns and operates the Parkway Theatre in Wilmington, Delaware. This theatre has first run in the Wilmington competitive area on all the Metro pictures, and for about 10 years Loew's policy had been not to license in the Wilmington competitive area for a subsequent run any of its pictures shown in the Parkway Theatre.

Each season a few Metro pictures are not shown in the Parkway Theatre. Some of these are shown in other theatres

(Continued on last page)

"How Green Was My Valley" with Walter Pidgeon, Maureen O'Hara and Roddy McDowall

(20th Century-Fox, Rel. not set; time, 118 min.)

This is a great picture, both as to production and entertainment values. John Ford's masterful direction has resulted in entertainment that should delight all types of audiences; moreover, there is a ready-made audience waiting to see it, for the book from which the plot was adapted, was a best-seller. So great an emotional appeal does it exert that even the most hardened of picturegoers will find it difficult to restrain his tears. The beauty and charm of the picture lies not only in the story but in the characters, whose simplicity and courage are a source of inspiration. The action revolves around one Welsh mining family, consisting of father (Donald Crisp), mother (Sara Allgood), six sons and one daughter. Ford has directed them with such keen understanding and sympathy, that the audience feels affection for them and follows their acts with interest. The scenes at the beginning of the picture of their family life—of the love and affection each shows for the other, of the joys and celebrations they participate in—are delightful. This makes their eventual breaking up all the more heartbreaking. The performances are uniformly excellent. But special mention must be made of master Roddy McDowall, who plays the part of Huw, the youngest son; his charm should win for him the praises of all. The settings are extremely realistic.

The story is started in narrative form: the voice of Huw, now sixty years old, is heard. He starts telling the story of the valley which once was green. Their family had been very happy. Mr. Morgan, the father, and his five older sons had worked in the mine and pooled their earnings. One son, Ivor, had married Bronwen (Anna Lee); the ceremony had been performed by the new minister Mr. Gruffydd (Walter Pidgeon). The peace of the valley had been disturbed by the influx of cheap labor, which meant a cut for the miners. The Morgan boys could not stand the injustice and were all for forming a labor union. Hard times had followed because of a strike. The strikers, knowing that father Morgan was against the strike, talked against him. Enraged, Mrs. Morgan, accompanied by Huw, attended a secret meeting and berated the men. On the way home in the dark during a storm, she and Huw had fallen from a bridge into a stream. Help had arrived; but both mother and son were very ill, Huw having suffered frozen legs. The doctor thought that Huw would never again walk, but the minister had faith and finally encouraged him to walk. Huw's sister Angharad (Maureen O'Hara) loved the minister and he loved her; but he would not have her share his poor life. She had then married the mine owner's son and had gone away. The strike was settled, but wages were lower. Two sons, Owen (James Monks) and Gwilym (Evan S. Evans) went to America. Huw was sent to school; but he suffered the taunts of the pupils and teacher and finally decided to work in the mine with his father. A disaster caused Ivor's death; and Huw, knowing Bronwen was lonely, decided to live with her, so that she could take care of him and forget her loneliness. Angharad returned to the village, sick and unhappy. Gossips soon spread talk about her love for the minister. Gruffydd, denouncing them, resigned from the pastorate. Just as he was leaving, there was a great cave-in at the mine, and Mr. Morgan was killed. Two other sons had gone away, and the family was broken up. The years had changed the green valley into a dirty mining village.

The plot was adapted from the novel by Richard Llewellyn; Philip Dunne wrote the screen play, and Darryl F. Zanuck produced it. Others in the cast are John Loder, Barry Fitzgerald, Welsh Singers, Arthur Shields, Ann Todd. Suitable for all.

"Three Girls About Town" with Joan Blondell, Binnie Barnes and John Howard

(Columbia, October 23; time, 72 min.)

Just a fair program farce. The story is silly and in some respects unpleasant; yet it may entertain indiscriminating audiences, for the action is fast-moving and in several situations pretty comical. The wise-cracking dialogue occasionally provokes laughter. Moreover, the leading players give competent performances. One of the unpleasant features, although treated in a comedy vein, is the characterization of the heroine's young sister, who is man-crazy; she forces her attentions even on her sister's fiancé:—

In order for them to earn enough money to keep their young sister (Janet Blair) at an exclusive finishing school, Joan Blondell and her sister (Binnie Barnes) work as hostesses at a convention hotel. John Howard, a newspaper columnist in love with Miss Blondell, dislikes the work she

was doing and tries to induce her to marry him. He purposely inserts in his column an item expressing doubt as to the respectability of the hotel and of the hostesses, hoping that Miss Blondell would lose her job and marry him. Egged on by the women's clubs, police chief Hugh O'Connell warns the girls that the first misstep would mean the end of the hotel. To add to their troubles, Miss Blair, who had run away from school, arrives and insists on working with them. She makes a nuisance of herself by forcing herself on Howard. But the trouble really begins when the sisters discover a "dead" man in the room next to theirs. Miss Blondell calls on Howard to help them; but when he recognizes the man as a federal strike mediator, who had been called to the hotel to settle an important strike, he telephones the news to his office. Miss Blondell, enraged, tries to hide the body. She and Miss Barnes finally put the body in one of the coffins displayed at a convention of morticians. After much excitement, during which they and Howard lose the body and are chased by the police, it develops that the mediator was not dead at all but merely under a trance in which he had been placed by a hypnotist, who finally brings him back to life. In the meantime, Howard accidentally settles the strike and becomes famous. With an increase in salary, he is able to marry Miss Blondell.

Richard Carroll wrote the screen play, Leigh Jason directed it, and Samuel Bischoff produced it. Robert Benchley, Eric Blore, Una O'Connor are in the cast.

Not for children.

"Blues in the Night" with Priscilla Lane, Richard Whorf, Betty Field and Lloyd Nolan

(Warner Bros., Rel. date not set; time, 87 min.)

This melodrama with music may not be cheerful entertainment, but it has the ingredients for strong mass appeal. For one thing, the music, which is of the blues variety, is still popular; for another, the melodramatic action holds one in suspense; and for still another, the acting of some of the characters is superb. Although several characters are vicious and their actions unpleasant, their viciousness is offset by the fact that the leading players are sympathetic and decent. One feels deep sympathy for the hero, who becomes enmeshed with a woman who almost drives him mad. And the idea of having a group of six people sticking together through sorrow and joy is inspiring:—

Richard Whorf, a piano-player in a St. Louis cafe, his partner (Billy Halop), a drummer, and ardent admirer (Elia Kazan), a law student who preferred to be a musician, get into a fight and land in jail. There they meet Peter Whitney, another musician and old friend of Whorf's. Kazan's mother puts up bail for them, and the four start out as a unit to play the sort of blues music they loved. They meet Jack Carson, an excellent trumpeter, and his charming wife (Priscilla Lane), a singer; since both were floundering around without any means of support, they accept Whorf's offer to join their group. They make their way across country in freight cars. Lloyd Nolan, fleeing the police, joins them in a freight car and robs them of their money. The fact that they do not turn him over to the police when they had an opportunity impresses him and he gives them an address of a roadside inn in New Jersey, where he wanted them to meet him. They finally arrive there, and Nolan, who had taken over the place from his double-crossing pals (Betty Field and Howard daSilva), gives them a job as musicians, with lodgings in the barn. The band is successful and the place flourishes, not only as a dancing but also as a gambling resort. Carson plays up to Miss Field until he learns that Miss Lane was pregnant; that naturally brings him to his senses. Miss Field tries to win her way back into Nolan's affections, but he would have nothing to do with her. She finally goes after Whorf, who falls madly in love with her. He leaves his friends and goes to New York with Miss Field to earn more money with a known band. She soon gives him up; he becomes desperately ill, but is nursed back to health by his friends and resumes with them. One night Miss Field returns; in a quarrel with Nolan she kills him. Whorf tries to protect her and plans to run away with her again. But Wallace Ford, a cast-off lover of Miss Field's, who respected Whorf, prevents this by killing Miss Field and himself. Whorf's friends reason with him and for the first time tell him that Miss Lane's baby had died. This finally brings them together and again they start travelling across country in freight trains, happy with their music.

Robert Rossen wrote the screen play from a story by Edwin Gilbert; Anatole Litvak directed it, and Henry Blanke produced it. In the cast are George Lloyd, Charles Wilson, Mat McHugh, and others.

Not suitable for children.

"Men in Her Life" with Loretta Young, Conrad Veidt and Dean Jagger

(Columbia, November 20; time, 89 min.)

This drama is a little slow in getting started, and maintains a leisurely pace throughout. Yet the story arouses interest as it goes along, and ends in a dramatic and somewhat touching vein. As entertainment, it should appeal mostly to women, for there is too little action for male audiences. The production is lavish, and the acting and direction praise-worthy:—

Conrad Veidt, a retired ballet dancer, takes an interest in Loretta Young, for he believed she had talents as a ballet dancer. He takes her into his home for the purpose of instructing her; this he does against the wishes of his faithful housekeeper (Eugenie Leontovich), who feared that he might overtax his strength. Under his tutelage Miss Young develops into a talented dancer and becomes internationally famous. Knowing that Veidt loved her, she marries him, even though she had become interested in a younger man (John Shepperd). On the night of Miss Young's greatest triumph in New York, Veidt dies from a heart attack. Dean Jagger, a wealthy business man who had taken an interest in her, helps her arrange matters so that she could leave for a European tour. Miss Young, happy to see Shepperd in London, is disappointed when she learns that he was engaged to be married. She decides to marry Jagger, who had followed her to Europe, promising to give up her career. After her marriage she is asked to dance at a memorial performance given in Veidt's memory, and she is eager to accept. Jagger refuses to give his permission, and they part. Miss Young goes back to dancing. She gives birth to a daughter, but keeps the news from Jagger. When the child is two years old, she again meets Shepperd, who had not married. They plan to marry, and are happy until Jagger arrives; he had found out about the child and demands her custody. Broken-hearted, Miss Young turns the child over to him; she bids them farewell as they sail for America. That night, Shepperd is killed in an accident. Miss Young's dancing deteriorates and she receives only cheap engagements. After a few years, she returns to New York and begs Jagger to let her see the child; he refuses but promises to bring her to the performance. This elates Miss Young and she dances superbly. The child (Ann Todd) is thrilled, and Jagger takes her backstage. When Jagger sees mother and child together he relents, and he and Miss Young remarry.

Frederick Kohner, Michael Wilson, and Paul Trivers wrote the screen play from a story by Lady Eleanor Smith; Gregory Ratoff directed and produced it. In the cast are Otto Kruger, Paul Baratoft, and others.

Morally suitable for all.

"Appointment for Love" with Charles Boyer and Margaret Sullivan

(Universal, October 31; time, 89 min.)

This romantic comedy is fairly good adult entertainment. Its appeal is directed, however, more to the class trade than to the masses. Yet the drawing power of Charles Boyer and Margaret Sullivan, and the lavishness of the production are good selling points and should insure healthy box-office returns. The story is its weak point; it is unsubstantial and the characters fail to awaken sympathy:—

Miss Sullivan, a successful woman doctor, meets and falls in love with Boyer, a famous playwright. But, since she refused to give up her work, she felt that marriage for them would be a failure. He pursues her and finally induces her to marry him. They leave for his country lodge, to spend their honeymoon. No sooner do they arrive than Boyer receives a telephone call from a former flame (Rita Johnson), who was at the railroad station and insisted on seeing him. Through a pretext he leaves Miss Sullivan, and rushes down to the station. By promising Miss Johnson the leading part in his new play, he gets rid of her. He returns to the lodge, but in a few minutes they are again interrupted, this time by an urgent call for Miss Sullivan to return to her post at the hospital. Boyer is unhappy at his inability to get together with his wife. To add to his annoyance, Miss Sullivan takes a separate apartment in the same building, and they see each other only rarely. Miss Johnson tries to win back Boyer. Deciding to make one last attempt to be with his wife, one night he goes to her apartment, to wait for her and to spend the night with her. But she, having had the same idea, goes to his apartment to wait for him. And so each one again spends the night alone. A scandal ensues when Boyer publicly demands to know where she had been all night. They both learn the truth and are united.

Ladislaus Bus-Fekete wrote the story, and Bruce Manning and Felix Jackson, the screen play; William A. Sciter di-

rected it, and Bruce Manning produced it. In the cast are Eugene Pallette, Ruth Terry, Roman Bohnen, Reginald Denny, Cecil Kellaway, J. M. Kerrigan, and others.

Not for children.

"You Belong to Me" with Barbara Stanwyck and Henry Fonda

(Columbia, October 30; time, 95 min.)

A fair romantic comedy. The plot is thin and the action is padded. For instance, a certain scene, which shows husband and wife having breakfast together, the wife later leaving him because of her duties as a doctor, and waving to him from her car, is repeated a few times. Not only does the story lack substance, but the characters are somewhat silly and their actions unbelievable. The one who suffers most is Henry Fonda, in the part of the husband; he is placed in the position of acting like a fool. The plot twists are obvious; only occasionally does the story brighten up to the extent of provoking laughter:—

Fonda, a millionaire playboy, meets and falls in love with Barbara Stanwyck, a young doctor. She warns him that marriage to her might prove irritating because she would have to devote most of her time to her work. By assuring her that he would understand, Fonda induces her to marry him. On the very first night of their marriage Miss Stanwyck is called away by a patient. And after that she has little time to give to Fonda. He forgets his promise about understanding, and becomes annoyed when he learns that she had as patients attractive young men. He makes scenes—he knocks out these patients, and in many ways interferes with his wife's work. He apologizes each time, promising to reform, but he does not. In desperation, Miss Stanwyck threatens to leave him. He then decides to do something with his time, and so he gets a job as a clerk in a department store. He telephones Miss Stanwyck, telling her to close her office, for he was now working; but he is recognized by the other clerks, who demand his resignation because he was taking away work from some poor man. At last he awakens to the realization that he could do something with his millions: He buys a bankrupt hospital; and to his wife's surprise and happiness he informs her he would act as business manager and she could be chief doctor.

Dalton Trumbo wrote the story, Claude Binyon the screen play, and Wesley Ruggles directed and produced it. In the cast are Edgar Buchanan, Roger Clark, Ruth Donnelly, Melville Cooper, and others.

Not for children.

"Weekend for Three" with Dennis O'Keefe and Jane Wyatt

(RKO, Dec. 12; time, 65 min.)

Based on a familiar plot, this marital program comedy offers only mild entertainment. The performances are adequate and the production values good; but the comedy is forced, and the action develops in so obvious a manner that one loses interest in the proceedings. It is, therefore, best suited for second place on a double-feature program:—

Jane Wyatt is annoyed at the fact that her husband (Dennis O'Keefe) found it necessary to spend a great deal of his time, including evenings, with his most important client (Edward Everett Horton). She is, therefore, delighted when an old friend (Philip Reed), who was on his way to California, stops at their Cleveland home for a week-end visit. She hoped that his attentions to her would awaken O'Keefe to the fact that she missed those attentions from him. But Reed is too much for O'Keefe; he had so much vitality and good spirits that he wears out everyone. Miss Wyatt and O'Keefe are compelled to join him in a tour of night clubs; even Miss Wyatt longs for the old quiet days. To their dismay Reed decides to stay on longer. In an effort to get rid of him, they pretend that their maid (Zasu Pitts) had left. But this does not bother Reed; instead he takes over the duties of the maid, upsetting the household. Then Wyatt thinks of another plan: O'Keefe was to pretend that he had to go to Chicago, would stay at the club, and she would join him there, pretending that she, too, was going to Chicago. But the plans go awry when Horton brings to O'Keefe's room a blonde, and Miss Wyatt, on arriving there, misunderstands. Everything is finally adjusted, when it develops that Reed knew the blonde, and was off to Reno to keep her company while she obtained a divorce.

Dorothy Parker and Alan Campbell wrote the screen play from a story by Budd Schulberg; Irving Reis directed it, and Tay Garnett produced it. In the cast are Franklin Pangborn, Marion Martin, Hans Conreid and Mady Lawrence.

Morally suitable for all.

"South of Tahiti," Universal: a melodrama that might entertain children, but hardly adults. Review next week.

in Wilmington first run and, as to these pictures, Loew's was willing to license other theatres in the Wilmington competitive area for a subsequent run.

The Earle Theatre, located at New Castle, Delaware, about six and one-half miles from the Parkway Theatre and in the same competitive area, has been denied a subsequent run on the Metro pictures because of the Loew's policy of exclusive license to the Parkway Theatre. The owner of the Earle demanded arbitration under section VI of the Consent Decree, which provides for the granting of some run to an exhibitor. The arbitrator of the Philadelphia Arbitration district held that the Earle Theatre was entitled to some run, whereupon Loew's appealed to the Appeal Board.

In affirming the award of the arbitrator, the Appeal Board held partly as follows:

"Complainants rely on this Section [VI] and seek some run of M-G-M pictures for the Earle theatre. Defendant has made no claim that complainants do not meet the conditions stated in Section VI and has offered no evidence to show that the granting of some run to the Earle theatre would have the effect of reducing defendant's total film revenue in the Wilmington competitive area. Complainants therefore are clearly entitled to an award of some run unless defendant is correct in claiming that Section XVII of the Decree has the effect of nullifying the provisions of Section VI with respect to a producer's own pictures distributed to and exhibited in its own theatre.

"Section XVII of the Decree provides, where pertinent, as follows:

"'Nothing contained in this decree shall be construed to limit, impair or restrict in any way whatsoever the right of each distributor defendant to license the exhibition, or in any way to arrange or provide for the exhibition in such manner, upon such terms and subject to such conditions as may be satisfactory to it, of any or of all of the motion pictures which it may at any time distribute (1) in any theatre in the ownership, lease, management or operation, or in the proceeds or profits from the management or operation, of which it directly or indirectly, by stock ownership or otherwise, owns a financial interest at the time of the entry of this decree and also at the time of such license, . . .'

"The only question involved in this appeal is whether Section XVII permits the defendant to maintain an exclusive run policy for the exhibition of its own pictures in its own theatre in the competitive area which includes the City of Wilmington and such nearby towns as New Castle. A proper construction of Section XVII does not permit the exclusive run policy claimed by the defendant. Section XVII refers merely to arrangements made by a distributor defendant for the exhibition of its own pictures in its own theatres or in the theatres in which it is interested to the extent provided by Section XVII. The right of each distributor defendant to contract with its own theatres for the exhibition of its own pictures is not limited, impaired or restricted; but there Section XVII stops. There is nothing in that section limiting the right of independent exhibitors to obtain pictures pursuant to the provisions of Section VI. If the contention of the defendant should be upheld it might nullify to a large extent one of the main purposes of the Decree. To enable independent exhibitors to obtain pictures for exhibition in their theatres is a basic object of the Decree. If each of the five distributors, who were parties to the Decree, had the right in each competitive district where it had a theatre of its own to grant its theatre an exclusive license, such as the Parkway has enjoyed, the result might well be, if all five exercised their right, disastrous to many independent exhibitors who would be able to obtain few if any pictures for exhibition in their theatres. In such event many independent exhibitors might well be put out of business. The Decree does not contemplate any such result. . . .

"Section VI gives each distributor ample protection. If a distributor can show that the granting of a run on any terms to an exhibitor will have the effect of reducing the distributor's total film revenue in the competitive area in which the exhibitor's theatre is located then the distributor may refuse a license. If the contrary is true and the distributor's total film revenue is not reduced by granting an independent

exhibitor a run, then the distributor cannot possibly be injured."

For the present, it is sufficient to say that the independent exhibitors have won a most important victory, which, at the same time, should cause no hardship to the major distributors.

A further discussion of the effects of this decision and of its implications will appear in next week's issue.

HERE AND THERE

SOME OF THE QUESTIONS that deserve the early consideration of an inter-industry committee are, according to the views of the Allied Board, the following. Coordination of policy and action on:

1. Taxation.
2. Protecting the good name of the industry.
3. Formulating plans for meeting increasing competition by rival forms of entertainment.
4. Formulating plans for institutional advertising for the purpose of gaining the good will of the public.
5. Providing for the continuous flow of raw materials by securing proper priority ratings.
6. Formulating of an economical distribution system to take the place of the present system when the Consent Decree lapses.

7. Discussing and either adjusting or modifying the policies or practices of one branch, or of a member of such branch, of the industry that might prove harmful to any of the other branches or of a substantial part of any of them.

In making the aforementioned recommendations public, the Allied Board authorized its general counsel to state that National Allied, when the joint committee is established and Allied becomes a member to it, will not appeal to the public for any grievance unless the committee, after submission of the grievance to it, refuses to remove its causes. It will not, however, submit for consideration any matter that might be, either outside the committee's purview, or unlawful. But in the case of differences for which solution cannot be found, it reserves the right to pursue its own course, adopting measures that may be approved by the board of directors.

The aforementioned Allied policy is, indeed, a progressive, far-sighted move, and proves conclusively that Allied is a constructive force. The Allied statement is sober and fair, and one that should gain the approval of every one in the other branches of the industry.

HARRISON'S REPORTS wishes the inter-industry committee Godspeed.

TWO PICTURES WITH A SIMILAR THEME

The theme of the Columbia picture, "You Belong to Me," with Barbara Stanwyck and Henry Fonda, is similar to that of the Universal picture, "Appointment for Love," with Charles Boyer and Margaret Sullavan. In both pictures the heroine is a woman doctor, and in each picture she falls in love and marries a wealthy person. In the Columbia picture, the hero is a millionaire playboy; in the Universal picture, he is a famous playwright. But in each picture, the husband is jealous of his wife and jealousy prompts him to do acts that humiliate his wife in public.

It is the opinion of this paper that the two pictures should not be played closely together in the same town, let alone in the same theatre. As a matter of fact, it should be preferable that only one picture be played in the same town if it were not for the fact that no exhibitor can afford to shelve either picture because of the drawing power of the stars.

It is unfortunate that this duplication in theme should have happened. The Hays office on the coast should be more careful when the loss of so much money is involved, and when people who should happen to see both pictures might conceive the notion that they have seen the same picture under two different titles.

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BENEFITS FROM THE ELIMINATION OF THE "EXCLUSIVE RUNS"

Under the heading, "The End of the Exclusive Runs," you were given in last week's issue the facts about the Appeal Board's decision that outlawed all exclusive runs under the Consent Decree, and were told that additional comment would be made in this week's issue.

First of all, let me say that the industry is indebted to Loew's, Incorporated, for the broadminded way by which it acted in this case. To begin with, the complainant named "Metro-Goldwyn-Mayer Pictures" as the defendant: although there is no such corporation, Loew's, Incorporated, which is the name of the corporation that handles Metro-Goldwyn-Mayer pictures, refused to take advantage of this technicality to block the case. On top of that, the complainant had not requested "some run" since the Consent Decree went into effect; his request had last been made in 1934. Had Loew's so felt, it might have requested that the case be thrown out of arbitration, and the complainant would have no recourse, unless, of course, he would make a new demand, and Loew's would reject it. The Loew's executives were interested in the issue, and not in technicalities, preferring to have the case heard on its merits.

And now about the decision itself: no branch of the industry has any cause for complaint about the decision that has outlawed the "exclusive run"; every branch of it will derive benefit from the elimination of this practice. The independent exhibitors will profit, because many exhibitors will now be able to get pictures denied them heretofore. The distributors will profit, because they will find that their revenue will increase in each competitive area, even if they should be compelled, as they will be in some cases, to make a slight reduction in the film rentals of those houses that enjoyed the exclusive run privilege. If a distributor should, in a case here and there, find that his granting of a subsequent run would diminish his revenue in a particular area, the theatre that will demand the run will, either make up the difference, or do without the run, for Section VI, which requires that the distributor grant a "run" to every theatre that needs it, protects the distributor by the wording, "... unless the granting of a run ... will have the effect of reducing the distributor's total film revenue in the competitive area. ..."

Even the exhibitor who has been enjoying exclusive runs will escape harm, for experience has proved that the reduction, and in some cases the elimination, of clearance, although it increased the receipts of the subsequent-run theatre greatly, had no effect whatever on the receipts of the prior-run theatre.

In addition to benefiting producers as well as ex-

hibitors, the elimination of the exclusive run will benefit the public in the localities affected by the new ruling. An exhibitor contracted for an exclusive run with no other purpose than to compel the public in that locality to see the pictures in his theatre, at the prices charged by it. Since many picture-goers could not pay the prices charged in that theatre, they were compelled either to get along without seeing them, or to go to some other locality to see them, at great inconvenience and often at considerable cost in car fares. Such a policy was not conducive to the building up of good will, so necessary in the show business. If anything it was an obstacle in developing the picture-going habit.

This paper fought against the exclusive runs and is glad to see them go.

HERE AND THERE

PRESENT INDICATIONS lead an observer to believe that the selling system that has been imposed upon the five consenting companies by the Consent Decree will not last beyond the beginning of the 1942-43 season because, not only is it unlikely that the suit against the three non-consenting distributors will have been tried by that time, but also the majority of the exhibitors are opposed to any system that prevents them from buying a company's entire output at one time.

In view of the fact that the block-booking system does not take into consideration the interests of the public even though it suits the majority of the exhibitors, HARRISON'S REPORTS predicts that its reestablishment will cause a revival of the attempts on the part of the public groups to put through Congress a bill similar to the Neely Bill.

Since Allied has promised to the distributors that it will not resort to legislation for the solution of any problem before it is submitted to the joint conference committee for action, the public groups will not have the support of Allied in its efforts. This will, in the eyes of these groups, put the blame for the moral tone of the pictures shown in the theatres squarely upon the exhibitors' shoulders; the exhibitors will no longer be able to throw the blame on the distributors by asserting that they have to show whatever pictures are furnished them. For this reason, this problem will have to be among the first that the joint conference committee will have to discuss for the purpose of finding a solution. The old block-booking system cannot be forced down the throat of the picture-going public, even if it suits the exhibitors, for it affects public morals, and an equitable solution, the kind that will give the exhibitor a great latitude in the rejection of unsuitable films, even if not as great as is given him by the Consent Decree, must be found.

(Continued on last page)

"A Date with the Falcon" with George Sanders and Wendy Barrie

(RKO, January 16; time, 63 min.)

A fair program melodrama with comedy. The action is fast-moving, but the story is far-fetched, failing to hold one's interest throughout. Yet those who have enjoyed the other melodramas in which George Sanders has appeared as a private detective may enjoy this one, too, for the ingredients are the same: that is, he endangers his life to trap the criminals, has arguments with his fiancée because of his interest in sleuthing, and in a comical way shows up the police to be far less competent than he is:—

Sanders is about to leave town with his fiancée (Wendy Barrie) to meet her family; he had promised her he would not become involved in any detective work. Yet his interest is aroused when James Gleason, police inspector, shows him a synthetic diamond that even he could not tell apart from a genuine diamond, and informs him that the inventor (Alec Craig) of the process had been kidnapped by a criminal gang. Sanders refuses to become involved in the case. He becomes interested again when he is approached by Mona Maris, who, he knew, was connected with the gang; she offers him a proposition to join them, but he turns her down. Fearing that Sanders was involved in the case with the police, the criminals try to kill him. In the meantime, Miss Barrie becomes angrier every moment because they had already missed their plane. She follows Sanders to a hotel where she believed he would meet Miss Maris. But Sanders there discovers a dead man, whom the police identify as Craig. Sanders has other ideas. He deliberately lets himself be captured by the criminals, so that his assistant (Allen Jenkins) could follow them and then notify the police where they were. Victor Kilian, head of the gang, leaves to make arrangements for the sale of the formula. While he is gone, Sanders convinces Miss Maris that Kilian was going to double-cross her. Miss Maris takes him with her to the place where Kilian had gone; she kills Kilian and then escapes. Gleason thinks Sanders had committed the murder. But they finally capture all the members of the gang and get back the formula. Sanders proves that it was the inventor's twin brother they had killed and not the inventor. With the case solved, Sanders sets out with Miss Barrie on their trip.

Lynn Root and Frank Fenton wrote the screen play, Irving Reis directed it, and Howard Benedict produced it.

Not suitable for children.

"Swing It Soldier" with Ken Murray and Frances Langford

(Universal, November 7; time, 66 min.)

A moderately entertaining program comedy with music. If your patrons are interested in radio personalities, they may enjoy the picture, for several well-known performers such as Don Wilson, Skinnay Ennis and his band, Kenny Stevens, Six Sweethearts, Brenda and Cobina, and Hanley Stafford appear in it. But, aside from their individual stints, and Frances Langford's singing, the picture offers little in the way of entertainment for general audiences. The story is just an excuse for tying the different acts together. There is a routine romance:—

When Ken Murray is discharged from Army service, he promises his pal (Lewis Howard) to look after Frances Langford, a radio singer, to whom Howard was secretly married; Howard tells Murray that Miss Langford was expecting a baby. Unknown to Howard or to Murray, or for that matter to anyone at the broadcasting studio, Miss Langford had induced her twin sister (also played by Miss

Langford) to take her place on the program. Murray, without explaining matters to the twin sister attempts to take her under his wing and look after her health. She does not know what he is talking about and is annoyed at his interfering with her private life. After hard work, she obtains a contract to sing on an important radio program. Before the broadcast, she rushes to the hospital to see her sister, who was about to give birth to her child. Murray warns his employer, who was producing the show, that Miss Langford would not return because she was going to have a baby; the producer is frantic and gets another singer. Murray learns of his mistake in time to get Miss Langford back on the program in time. He confesses his love for her.

Doreas Cochran and Arthur V. Jones wrote the screen play. Harold Young directed it, and Joseph G. Sanford produced it. In the cast are Susan Miller, "Senor Lee," Iris Adrian, and Thurston Hall.

Morally suitable for all.

"Obliging Young Lady" with Joan Carroll, Edmond O'Brien and Ruth Warrick

(RKO, January 30; time, 80 min.)

A fair romantic comedy. The performances by the three leading players are definitely superior to the story itself. Joan Carroll, the youngster who appeared with Ginger Rogers in "Primrose Path," impresses one by her poise, charm, and talents. With good stories, there is no reason why she should not become popular; but the stories will have to be better than this one. There are several situations that provoke laughter, mostly because of the acting rather than of the material. The romance is routine:—

While on her way back to New York from her vacation, Ruth Warrick is annoyed by the efforts of Edmond O'Brien, a passenger on the same train, to force his attentions on her. When they arrive, he obtains her name from the label on the suitcase. Miss Warrick returns to the law office where she worked to find that her employer was working frantically to bring together Marjorie Gateson and John Miljan, a wealthy society couple who were fighting over the custody of their child (Joan). He did not want the newspaper reporters to learn of the details. Since Joan's parents could not come to terms, the lawyer decides to send Joan out of town in Miss Warrick's care. In the meantime, O'Brien, who had been unable to locate Miss Warrick and had resigned from his position as newspaper reporter, arrives at the same resort to which Miss Warrick and Joan had gone. He is delighted, even though Miss Warrick refuses to have anything to do with him; Joan likes him. In order to fool a detective who had been sent by Miss Gateson to get Joan, O'Brien and Miss Warrick pose as the parents of Joan. But trouble starts when Miss Warrick's jealous boy friend (Robert Smith) arrives, followed by Eve Arden, a newspaper reporter, who wanted the story about Joan. When Miss Warrick learns that O'Brien was a reporter, she thinks that he had tricked her just for the sake of a story, and so she sets out for New York with Smith and Joan. But Joan sees to it that they are arrested; she makes up a story about Miss Warrick's running away with another man and that her father was alone. The judge telephones O'Brien, who rushes to the rescue, first telephoning Joan's parents to come for their child. Everything is finally straightened out, and Miss Warrick and O'Brien are finally united.

Arthur T. Horman wrote the story, and Frank Ryan and Bert Granet, the screen play; Richard Wallace directed it, and Howard Benedict produced it. In the cast are Charles Lane, Franklin Pangborn, and George Cleveland.

Morally suitable for all.

"Public Enemies" with Phillip Terry and Wendy Barrie

(*Republic, October 30; time, 66 min.*)

A fair program melodrama. Its value as entertainment lies in the fact that the action is paced briskly; the story itself is far-fetched. Yet those who are not too discriminating, and who enjoy the gangster variety of pictures, may be entertained. In addition to the melodrama, there is comedy and a romance:—

Wendy Barrie, an heiress, who disliked being pestered by newspaper reporters, decides to teach Phillip Terry, a reporter, a lesson. She gives him a false story, which his paper prints. When the truth becomes known, Terry is discharged by his irate editor. Conscience-stricken, Miss Barrie decides to help Terry. She agrees to pay Paul Fix, a stool pigeon, a large amount of money for documents he had stolen incriminating the leaders of a ring of smugglers. Terry, realizing that Miss Barrie would get into trouble mixing with such tough characters, and knowing that she was trying to get the information for him so he could have an exclusive story and get his job back, follows her to the place where she was to meet Fix. Russell Hicks, head of the ring, orders his henchmen to kill Fix so as to make it impossible for Terry to get the documents. Fix is compelled to hide and does not keep his appointment. Eventually he gets a message to Terry that he would meet him at his (Terry's) suburban home. But the gangsters follow him there; Fix hides the papers in a washing machine. Later he is killed. Hicks, believing that Terry had the papers, kidnaps Miss Barrie to force Terry to return the papers. Through a ruse, Terry leads the gangsters to believe that he would turn over the papers to them at their hideout. He arranges with the police to follow him. After a terrific battle with the gangsters, Terry rescues Miss Barrie. Her aunt (Nana Bryant) finds the papers and turns them over to the police. The gang is rounded up. Terry and Miss Barrie plan to marry.

Michael Burke wrote the story, and Edward T. Lowe and Lawrence Kimble, the screen play; Albert S. Rogell directed it, and Robert North produced it. In the cast are Edgar Kennedy, William Frawley, Marc Lawrence, and Willie Fung.

Not for children.

"South of Tahiti" with Brian Donlevy, Broderick Crawford, Marie Montez and Andy Devine

(*Universal, October 17; time, 75 min.*)

The most receptive audience for this comedy-melodrama should be youngsters who may be entertained by the adventures of the hero and his pals on a tropical island. It is doubtful if adults will have patience to sit through the nonsensical action; not only is it silly, but it is so obvious that one loses patience by the time the picture is half through. It is best suited for the lower half of a double-feature program:—

After a brawl in a cafe with Henry Wilcoxon, who had robbed them of the share of their profits of a pearl fishing expedition, Brian Donlevy, Broderick Crawford, and Andy Devine, three pals, set out in their boat on an expedition of their own. Their motor fails and, after days of hunger and thirst, they drift to an uncharted island. On investigation they find that it was inhabited by a peaceful group of natives, who were ruled by kindly H. B. Warner. Donlevy is charmed by a young native girl (Maria Montez), and although neither understood the other's language they get along well together; anyway she had him in her power

because of her control over the leopards that roamed the island, frightening him. The three friends are astounded when they watch a tribal ceremony to see pearls cast into the flames as part of the festivities. Crawford and Devine immediately try to devise means by which they could gain possession of the pearls, but Donlevy tries to dissuade them, by reminding them of the kindness shown them by the natives. Warner's young son is killed by a shark when he rushes to the help of Miss Montez, who had been diving. The three friends discover that Abner Biberman, an unfriendly native, was planning to kill Warner and rule the island. But Warner's pet leopards set upon Biberman and kill him. The leopards also come to the rescue of the three friends when Wilcoxon, who had arrived at the island, and his crew try to beat them up. Donlevy learns that Miss Montez was not a native girl; and so he decides to stay on and marry her. The friends decide to settle down there also.

Gerald Geraghty wrote the screen play from Ainsworth Morgan's story; George Waggner directed and produced it. In the cast are Armida, Ignazio Saenz.

Morally suitable for all.

"Four Jacks and a Jill" with Anne Shirley and Ray Bolger

(*RKO, January 23; time, 68 min.*)

A lightweight comedy with music and romance. The performances, particularly by Anne Shirley and Ray Bolger, are very good. When they appear in musical numbers and Bolger dances one is entertained. But the trouble is that there is not enough music and most of the action is not of much interest. Moreover, the story is highly far-fetched, to the point where it becomes silly:—

Bolger, knowing that the engagement at a cafe of his band depended on their retaining the singer (June Havoc), is compelled to pay attention to her. He tells his three pals in the band that he was afraid to do this because of the fact that a notorious gangster (Jack Durant) was in love with Miss Havoc and resented any attentions paid to her by other men. Bolger accidentally becomes acquainted with Miss Shirley, and leads her to believe that he owned the cafe where he worked. She arrives there one night just in time to save his life for Durant suspected he was going to meet Miss Havoc and was ready to kill him. Bolger takes her to the apartment where he and the other three boys lived. She wins them over by her charms and talents as a singer. By convincing Fritz Feld, owner of a fine cafe, that she was an old favorite of a fugitive king who was residing in America, she obtains a job for the band with herself as vocalist. But they are worried when one day Desi Arnaz, posing as the King, appears. Durant feels certain that he was the man Miss Havoc had become friendly with, but when he hears he is a king, he apologizes and invites him to a big party at the cafe the next night. Arnaz and his henchman (Henry Daniell) who actually was working as butler to the real king pick Durant's pockets of jewels and money. Arnaz pays attention to Miss Shirley much to Bolger's disgust for he was in love with her. This starts a quarrel and they part. But Arnaz is determined to bring them together, which he finally accomplishes. On the night of the big party Arnaz appears in the king's uniform which he had stolen; but later he runs away with Miss Havoc, much to Durant's sorrow. Bolger is happy he is gone; but their troubles start all over again when the real king shows up and takes a fancy to Miss Shirley.

John Twist wrote the screen play from a story by Monte Brice. Jack Hively directed it, and Mr. Twist produced it.

Morally suitable for all.

REPRESENTATIVES OF ALLIED were in New York last week conferring with heads of the distributing companies with a view to expediting the formation of the joint conference committee.

Since its formation, Allied has been ready at all times to cooperate with the producers for the purpose of solving industry problems without a strife, but the producers invariably failed to take advantage of its good will. This time, however, there seems to be a decided tendency to pay serious attention to the Allied offer and this paper has no doubt that the committee will be founded and will be functioning very soon.

There has never been a time when the producers needed the exhibitor's cooperation and good will more than they need it now. The Clark-Nye-Wheeler committee's hearings in Washington, coupled with the Bioff-Browne trial in New York, will require hard work on the part of every branch of the industry to offset the ill effects of these two occurrences.

* * *

ON MONDAY OF THIS WEEK Paramount obtained from Judge Goddard permission to sell its pictures in Minnesota in accordance with the Minnesota block-booking law until such time as the higher courts determine the law's validity. In other words, Paramount will no longer be compelled to trade show its pictures before selling in that state.

The Paramount executives still believe that the law is unconstitutional, but they decided to apply to Judge Goddard to be relieved of the Consent Decree's selling restrictions only because they did not wish to deprive their customers and the public of Paramount pictures while the case is pending in the courts.

None of the other four companies has indicated a desire to follow the Paramount lead.

If and when the joint conference committee is formed and begins functioning, the problem created by the Minnesota law is one of the other important problems that will have to be taken up with a view to finding a solution.

* * *

TO THE TELEGRAM BY WHICH T. E. Mortensen asked of the consenting distributors to do something in Minnesota to help the exhibitors get pictures so that they might keep their theatres open, which telegram was discussed in the October 18 issue under the heading, "The Wrong Attitude," the reply that was sent by W. F. Rodgers, general sales manager and vice president of Loew's, Inc., was no less discouraging than the reply that was sent to Mr. Mortensen by Gradwell Sears, erstwhile sales head of Warner Bros. Pictures; it reads as follows:

"Your recent wire has been delayed in acknowledgment because of my absence from the city. Surely you must know there is nothing I can do other than to suggest that your subscribers, and I assume they are likewise our customers, present their opposition views to their representatives in the Minnesota state legislature. And while I do not claim any knowledge of parliamentary procedure, it does strike me that a special session could be called for such an emergency. Meanwhile, we are conducting our business under requirements of the consent decree and respecting its

principles in all of its content. I am really distressed at the condition you point out to me and sincerely hope those whom you say are in the majority will shortly and effectively make known to the proper authorities the unnecessary legislation."

* * *

MANY EXHIBITORS FEEL THAT there is a shortage of pictures as a result of the change of selling system, brought about by the Consent Decree. But is there really a picture shortage? Let us examine the facts:

In the twelve weeks beginning August 3, 1940, 96 pictures were reviewed; this year 125 pictures have been reviewed in the same number of weeks beginning August 2. That is, 29 pictures more have been reviewed this season; or, 23-1/5%.

The shortage seems to be mental rather than actual. If some exhibitors are really short of pictures, it means that they have not rushed to buy pictures because, either the prices are too high, or the quality too low. If the former is the case, the distributors will soon have to come down to earth; if the latter, the exhibitors will pay to the distributors no more than the pictures are worth. In either case, the exhibitors are the gainers thereby.

* * *

IN ITS OCTOBER 29 ISSUE, Daily Variety, of Hollywood, announced that it was celebrating its Eighth Anniversary.

One of that paper's accomplishments has been to expose Willie Bioff. As a matter of fact, it was Arthur Unger, its publisher, who dared the powerful Bioff, suffering great losses for a while, for its advertising pages diminished at that time as a result of that fight; many of the Hollywood producers, fearing the Bioff wrath, withdrew their advertising from Daily Variety. But because right always triumphs Daily Variety triumphed: Westbrook Pegler, the famous columnist, took up Daily Variety's fight with the well known results.

Part of its editorial comment is as follows:

"Had the industry, or a few company heads of it, revealed to the trade press the demands and threats of Bioff, there would not have been the chaos and trouble encountered when the phenagling of 'Weepin' Willie' was brought to light by Uncle Sam's criminal proceedings against him.

"Daily Variety had no fear of Bioff. He made threats to us, tried to drive us out of business, attempted intimidation in every way he could conceivably think of or do to whip us into line. But Daily Variety wanted no truck with Bioff or his ilk. It told him off personally and in no subdued manner. The industry could have done likewise. . . ."

Mr. Unger is right—the industry could have done likewise; it could have done what the exhibitors of New York City did several years ago when a representative of Lord's Day Alliance tried to blackmail exhibitors in this city. A little of Arthur Unger's and of the New York City exhibitors' courage could have saved the industry leaders involved the present humiliation.

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HERE AND THERE

AT THE ANNUAL CONVENTION of Texas Allied, held in Dallas last week, Col. H. A. Cole, the organization's president, stated that the percentage terms demanded by the consenting distributors are so burdensome that they are making the operation of small-town theatres impossible.

It seems as if some of the consenting distributors are taking advantage of the Consent Decree's provision that compels them to sell their pictures in blocks consisting of no more than five pictures to demand high percentages for most of the pictures in each group, regardless of the merit of the pictures. Any wonder, then, that the majority of the exhibitors are opposed to the new selling plan?

In insisting upon the partial elimination of block-booking, the Government felt that it was rendering a service, not only to the public, but also to the independent exhibitor, who was given the right to see the pictures before buying them. If the distributors are going to turn this feature of the Consent Decree against the exhibitor, it is sure that the Government will seek to find a way whereby the distributor will not be able to turn the system to the exhibitor's disadvantage. If the government will do nothing to bring him relief, then the exhibitor will again try to seek relief by legislation. He will demand that a bill such as that of former Senator Neely be introduced in Congress. And this time no distributor politics, be they manipulated by the Hays association or directly, will be able to prevent the passage of such a bill.

This paper is beginning to waver as to whether the selling system that has been established by the Consent Decree can be of benefit to the independent exhibitor while the distributors still do their thinking in the old way.

* * *

AN INTERESTING CASE of refusal to right a wrong has been brought to the attention of the members of The Independent Theatre Owners of Ohio by Pete Wood, executive secretary of that association, in his November 3 bulletin.

It seems as if an exhibitor, after playing a high percentage picture and losing money with it, applied to the exchange for an adjustment. The following is an excerpt from a letter sent by that exchangeman to the exhibitor concerned:

"We have just heard from our New York office regarding the adjustment on the picture you played on percentage in January 1940, and they advise that, under no circumstances will they give you the \$5.50 adjustment you requested. Please understand that we make the greatest, the finest, the most stupendous pictures ever made, or, in fact, ever to be made, and we cannot afford to set a precedent by giving you this adjustment, thus admitting that our pictures are not worth what we say they are worth."

It is too bad that Pete Wood has not given the exchange manager's name. If he had given it, we might recommend him to his company's home office as the man who is rendering it the greatest disservice. It will take many good-will ambassadors to offset the harm that will be done to that company by the exhibitor's broadcasting the contents of that letter.

* * *

ON MONDAY THIS WEEK, Warner Bros. announced that it has applied to Judge Goddard for relief against those of the Consent Decree provisions that are in conflict with the Minnesota statute so that the company might be enabled to sell pictures in that state.

Though the Warner press release states that the Warner executives made the application out of consideration for public feelings and of the harsh effect on the exhibitors in that state, HARRISON'S REPORTS is of the opinion that the move was made because Paramount made that move first. And I would not be surprised if the other consenting distributors followed suit.

Though the distributors may give in on the first case of this kind, I doubt whether any of them would weaken if any other state passed a law similar to that of the State of Minnesota.

(Continued on last page)

**"H. M. Pulham, Esq." with Hedy Lamarr,
Robert Young and Ruth Hussey**

(MGM, Rel. not set; time, 118 min.)

Pretty good entertainment, with an appeal to women. Metro-Goldwyn-Mayer has produced this drama with great care, giving it a lavish background, careful direction, and competent performers. The fame of the novel from which it has been adapted may help it considerably at the box-office. Its chief fault is that it is too long; because of this the action drags at times and one becomes slightly restless. Moreover, the fact that it is told in flashback lessens one's interest to some degree, for one knows in advance what would happen. And the story itself is neither novel nor exciting:—

Robert Young, born and raised in the conventional wealthy atmosphere of a Boston family, has been married for twenty years to Ruth Hussey. Working on his biography for his class reunion at Harvard, Young looks back upon his life. Having returned from the World War, he had decided to break away from his family and work in an advertising agency in New York with his friend (Van Heflin). There he had met Hedy Lamarr, who worked in the same office; they had fallen deeply in love with each other. Young intended remaining in New York; but the sudden death of his father brought responsibilities on him and he had to take up where his father had left off. But Miss Lamarr could not stand living in the stuffy society atmosphere, and so they had parted. Young had married Miss Hussey and had been fairly happy. Just while he was working on his biography he is surprised to receive a call from Miss Lamarr, who was visiting in the city. Seeing each other revives the old flame; but they both realize that they could not go back, and so they part again. In a way Young is happy, for he lived the kind of life to which he belonged.

Elizabeth Hill and King Vidor wrote the screen play from the novel by J. P. Marquand; King Vidor directed it. In the cast are Charles Coburn, Fay Holden, Bonita Granville, Douglas Wood, Leif Erikson, and others.

Morally suitable for all.

**"The Devil Pays Off" with
J. Edward Bromberg, Osa Massen
and William Wright**

(Republic, Nov. 10; running time, 70 min.)

A pretty good program espionage melodrama. Although the plot is somewhat far-fetched, the action holds one in suspense. Moreover, the production values are good, the performances credible, and the direction competent. Most of the excitement is concentrated towards the end, where the hero plans to outwit the villain and trap the espionage gang. There is a routine romance:—

William Wright, a former lieutenant commander in the U. S. Navy, who had been discharged for actions unbecoming to an officer, is called into service again, not as a naval officer but as an agent for the Intelligence Division. His assignment was to obtain evidence against J. Edward Bromberg, shipping magnate, who was known to be in league with foreign enemy powers to defraud the U. S. government of ships he had presumably sold to them. Wright's superior officer suggests that he play up to Bromberg's beautiful wife (Osa Massen). Wright is given tickets for Havana, aboard the same ship on which Miss Massen was returning to her husband in Havana. To his surprise, Wright finds that he had also been supplied with a "wife" (Margaret Tallichet). Wright manages to become acquainted with Miss Massen and leads her to believe he preferred her to his "wife." When Charles D. Brown, commander of one of Bromberg's ships, is picked up at sea, Wright is suspicious, and listens in to a conversation. He overhears Brown telling the Captain that he had been put overboard by the crew when he had refused to comply with Bromberg's order to turn the ship over to a foreign power. Brown is unaware that the Captain and the ship's doctor were in league with Bromberg. The doctor administers a drug that renders Brown helpless; their scheme was to pretend he had died and bury him at sea. But Wright and Miss Tallichet, unknown to their enemies, manage to get Brown out of the coffin and sneak him into Havana when they arrive. By obtaining information from Miss Massen, Wright learns that Bromberg planned to turn the fleet, that had already been sold to the U. S. Government, over to enemy powers. With the help of Brown and police, Wright traps Bromberg, and rounds up the gang. Bromberg falls to his death. The ships are delivered to the United States agents. With the case finished, Wright and Miss Tallichet decide to marry.

George Yates and Julian Zimet wrote the story, and Lawrence Kimble, Malcolm S. Boylan, the screen play; John H. Auer directed and Albert J. Cohen produced it. Abner Biberman, Martin Kosleck, and Ivan Miller are in the cast. Unsuitable for children.

**"Top Sergeant Mulligan" with
Nat Pendleton, Frank Faylen
and Charles Hall**

(Monogram, October 24; running time, 70 min.)

Here's a fairly entertaining program army comedy, the kind that should fit in nicely in neighborhood theatres. Although the story is thin, it has many amusing situations; and the good acting on the part of Frank Faylen and Charles Hall, as a comedy team, does much to enliven the action. Two songs have been interpolated in a natural way and do not retard the action. The love interest is routine:—

Faylen and Hall, partners in a drug store, are hounded by Nat Pendleton, a bill collector, to whom they owed a large sum of money. Learning that the debts of soldiers were deferred until their discharge from the Army, Faylen and Hall enlist. No sooner do they arrive at camp than they learn, to their dismay, that Pendleton, too, had enlisted and that he was their Top Sergeant. Again he starts his demands for the money owing to him. In an effort to pacify him, Faylen decides to borrow from Sterling Holloway, a soldier carrying on a loan shark business at camp with Pendleton as his partner, \$100, promising to repay it with \$100 interest, so as to give it to Pendleton. But when he and Hall go to a night club to give a message to Marjorie Reynolds, singer and sweetheart of Tom Neal, one of their soldier friends, a gold digger (Carol Bruce) soon takes all the money from them. Again Faylen approaches Holloway for a \$100 loan; but this time he promises to pay \$400 interest. They get deeper into trouble each moment, and involve Neal's father; all three land in the guardhouse. Holloway helps them escape, for a neat sum as usual. They jump into an Army car and start racing away; but Pendleton goes after them. Finally they turn back. Once back at camp, Faylen and Hall are complimented for their excellent driving, and Holloway and Pendleton are put in the guardhouse because of their loan shark activities. Faylen helps out Neal by obtaining his parents' consent to his marriage to Miss Reynolds.

Edmond Kelso wrote the screen play, Jean Yarbrough directed it, and Lindsley Parsons produced it. In the cast are Betty Blythe, Dick Elliott, Wonderful Smith, and Maynard Holmes.

Morally suitable for all.

**"Design for Scandal" with Rosalind Russell,
Walter Pidgeon and Edward Arnold**

(MGM, Rel. date not set; time, 84 min.)

A very good sophisticated romantic comedy. Even though the story is thin, one is entertained, for the dialogue is sparkling and individual situations are highly amusing. Moreover, the performances are skillful and the characters agreeable. The action occasionally slows down, but for the most part it moves at a sprightly pace:—

Edward Arnold, a penny-pinching millionaire newspaper reporter, is enraged when he receives a telephone call from his star reporter (Walter Pidgeon), in which Pidgeon calls him all kinds of names; he immediately discharges him, not knowing that Pidgeon was calling from a coal mine in which he had been trapped by a cave-in. Pidgeon had called feeling he had nothing to lose. But to his surprise he is rescued and naturally is out of a job. Arnold is sued for divorce by his gold digging wife (Mary Beth Hughes); he is enraged when the Judge (Rosalind Russell) sets alimony at \$4,000 a month for five years, in addition to fining him for contempt of court. Miss Russell states that she would not consider an appeal. Arnold realizes that while Miss Russell was on the bench he could hope for no relief. So when Pidgeon offers to frame Miss Russell off the bench in return for an important position with a bonus and large salary, Arnold is compelled to give in. Pidgeon's idea was to involve Miss Russell in a love affair, and then have Jean Rogers, a manicurist friend, sue Miss Russell for alienation of affections. The scandal would force her off the bench. Pidgeon follows Miss Russell to her summer home. His many attempts to strike up a friendship are repulsed by her. Finally she succumbs and falls in love with him, as he does with her. Just when he had decided to abandon his plans, Miss Russell learns about the scheme. She issues subpoenas for Arnold and Pidgeon to appear before the presiding judge (Guy Kibbee) on a charge of conspiring to obstruct justice. Pidgeon, acting on his own behalf, insists on questioning her and forces her to admit she loved him. She rushes out of the courtroom in tears. Kibbee sentences him and Arnold to one day in jail. Pidgeon, handcuffed to Arnold, rushes after Miss Russell, and finally wins her back by pretending he had been hurt by a car.

Lionel Houser wrote the screen play, Norman Taurog directed it, and John W. Considine, Jr., produced it. In the cast are Lee Bowman, Barbara Jo Allen, Leon Belasco, and others.

Morally suitable for all.

**"Kathleen" with Shirley Temple,
Herbert Marshall and Laraine Day**

(MGM, Rel. not set; time, 87 min.)

Shirley Temple has not only retained all her charm in growing up, but has developed also as an actress. She dominates this picture, and turns what might have been ordinary entertainment into something that is pleasant and filled with human appeal. The story is neither new nor exciting; in less competent hands parts of it might have seemed slightly silly. But so intelligently does she act, that one's attention is held throughout. On occasion she provokes hearty laughter by her actions towards a woman she disliked, who insisted on treating her like a baby. Laraine Day and Felix Bressart, as the two grownups who understand Shirley, give her fine support. There is a pleasant, though unbelievable, romance:—

Shirley, daughter of wealthy Herbert Marshall, lives a lonely life, for she had no mother and her father spent very little time with her. She is under the care of Nella Walker, an extremely unpleasant woman, who spied on her, and whom Shirley disliked intensely. Her only friend was Felix Bressart, owner of a small swap shop. She would sneak out of the house once a week to spend some time with him. She pretended she was a poor girl, but he, knowing who she was and how lonely she felt, advises her to dream about things she would like to happen; she follows his advice. Marshall calls in a psychiatrist. He advises Marshall to get rid of Miss Walker, promising to send in her place a well known child psychologist (Laraine Day), who had three months leisure time before leaving for a South American assignment. Shirley becomes deeply attached to Miss Day; she dreams that her father would fall in love with Miss Day and marry her. But when it looks as if her father was determined to marry Miss Patrick, and that neither he nor Miss Day wanted the responsibility of caring for Shirley, she is heartbroken and runs away to Bressart, who had moved to another city. Bressart naturally calls Marshall. He arrives with Miss Day. Shirley's joy is indescribable when Marshall informs her that he was going to marry Miss Day.

Kay Van Riper wrote the story, and Mary C. McCall, Jr., the screen play; Harold S. Bucquet directed it, and George Haight produced it. In the cast are Lloyd Corrigan, Guy Bellis, Wade Boteler, and others.

Morally suitable for all.

**"The Stork Pays Off" with
Maxie Rosenbloom, Victor Jory
and Rochelle Hudson**

(Columbia, November 6; time, 68 min.)

A minor program comedy. The story is ridiculous and the action uninteresting; and its box-office appeal is further limited by the fact that the players are weak attractions. Another bad feature is that a racketeer is glorified as a hero; an attempt is made to arouse sympathy for him by explaining that neither he nor his henchmen had ever killed any one. The romance is routine:—

Victor Jory, owner of a laundry, had a lucrative racket; whenever a restaurant, night club, barber shop or any other business firm dealing with him owed him a large bill for laundry service and could not pay, he would force his debtor to turn his business over to him. His henchmen (Maxie Rosenbloom, Horace MacMahon, and George McKay) used strong-arm methods whenever it became necessary to convince some one of the "worthiness" of the plan. Jory instructs his three henchmen to take over another concern called "Storks' Club," which he thought was a night club. But it turns out to be a day nursery run by Rochelle Hudson. Jory falls in love with Miss Hudson and becomes her benefactor; he brings to the nursery poor children from slum districts, without charging their parents for the service. When Miss Hudson's divorced husband threatens to take from her their child because of her association with a racketeer, Jory decides to make a name for himself. He runs for Congressman; but naturally his men use their old methods to win votes. At the last moment he decides to go straight by confessing to the District Attorney his connection with various "jobs" and he is brought to trial. Yet his kindness to the poor children wins sympathy for him, and he is elected and freed at the same time. He and Miss Hudson plan to marry after Jory promises to lead a new life.

Aleen Leslie and Fania Foss wrote the screen play, Lew Landers directed it, and Jack Fier produced it. Ralph Harolde is in the cast.

Not for children.

**"Playmates" with Kay Kyser
and John Barrymore**

(RKO, Dec. 26; running time, 95 min.)

This is the best of the Kay Kyser pictures. It is a tuneful, fast-moving comedy, with a plot that is a little different from most pictures in which name bands appear. The masses should enjoy it thoroughly, for in it are situations that provoke hearty laughter, and musical novelties that are both amusing and well-played. Moreover, the settings are lavish and the players competent. John Barrymore clownes his way through the picture in his customary style, except for one scene in which he starts the famous soliloquy from Hamlet "To be or not to be." In that short scene he proves that he can still hold an audience spellbound. The two romances are treated in the same comical vein as the rest of the action:—

Patsy Kelly, press agent and manager for Barrymore, tries her best to obtain for him a radio contract, with wealthy George Cleveland as sponsor, for Barrymore was in debt and needed work immediately. Cleveland is willing to sign such a contract, provided Miss Kelly could obtain plentiful publicity for Barrymore. She enters into a scheme with Peter Lind Hayes, press agent for Kyser, to get publicity for both Kyser and Barrymore, by releasing a story saying that Kyser would study Shakespeare under Barrymore's tutelage, and that in a few weeks they would play in a Shakespearean festival at Cleveland's estate. Barrymore is frantic at the idea that he, the great actor, should have his name linked with that of a band leader. He warns Miss Kelly that under no circumstances would he appear on the same stage with Kyser, although he would agree to train him. When Barrymore's tempestuous sweetheart (Lupe Velez) arrives in a fighting mood because Barrymore had jilted her, he thinks of an idea. Why not have Miss Velez vamp Kyser and so exhaust him that he would not appear at the Festival. Yet with all the running around that Miss Velez causes Kyser to do, he still remains in the best of health. Desperate, Barrymore decides, on the night of the festival, to trick Kyser by spraying his throat with an astringent that would temporarily render him speechless. But Kyser, having learned of the trick, turns the tables on Barrymore by giving him the astringent; thus Barrymore is unable to appear. Kyser goes on; his band and the whole performance is a success. But he credits it all to Barrymore, and so Barrymore gets the much-desired contract.

James V. Kern and M. M. Musselman wrote the story, and Mr. Kern, the screen play; David L. Butler directed and produced it. In the cast are May Robson, Ginny Simms, and others.

Morally suitable for all.

**"Tarzan's Secret Treasure" with Johnny
Weissmuller, Maureen O'Sullivan
and John Sheffield**

(MGM, Rel. not set; time, 80 min.)

If your patrons have enjoyed the previous Tarzan pictures, they should certainly go for this one, for it is packed with thrills. As in the others, the story is wildly melodramatic. But spectators have come to expect and accept that, for their interest lies merely in the exciting situations. There are many delightful comedy scenes provoked by the antics of Cheeta, the ape; and the story has human appeal as a result of the relationship between the hero, heroine, and their young foster-son. The swimming scenes, particularly those underwater, are a delight. The thrills start from the very beginning; but it is in the closing scenes that they reach the height of real excitement. There the hero rescues the heroine and the boy, who had been captured by a cannibal tribe. In these scenes he is shown tilting the canoes in which the tribe was travelling, throwing the cannibals into the water; most of them are devoured by alligators:—

Tarzan's happy, peaceful home life is interrupted by the arrival of a scientific expedition headed by Reginald Owen. Owen and his cameraman (Barry Fitzgerald) are friendly and respect his privacy; but two assistants (Philip Dorn and Tom Conway), having discovered that there was gold somewhere in the vicinity, kidnap Tarzan's wife and child in an effort to compel him to tell them where the gold could be found. They in turn are kidnapped by the cannibal tribe. In the meantime Owen dies from fever. With the help of Fitzgerald, Tarzan rushes to the rescue of his wife and boy and saves them just in time. Dorn and Conway are killed by alligators. Tarzan gives Fitzgerald a case of gold to take home with him.

Myles Connolly and Paul Gangelin wrote the screen play, Richard Thorpe directed it, and B. P. Fineman produced it.

Morally suitable for all.

So if the exhibitors of any other state should be inclined to push through their legislature such a law, they should first think of the consequences.

HARRISON'S REPORTS suggests to Bill Rodgers, of MGM, Ned Depinet, of RKO, and Herman Wobber, of Twentieth Century-Fox to make at once a similar application to the end that relief may be given to the exhibitors in the State of Minnesota. Since the case against the block-booking law is prosecuted in the courts, nothing is gained by their refusal to do what Paramount has done, and what Warner Bros. is doing to bring relief to exhibitors in that state. If the law is declared unconstitutional, they will have lost nothing by coming to the succor of the exhibitors now; on the contrary, they will have benefitted themselves by selling their pictures before they lose their publicity value.

* * *

IT SEEMS AS IF what is sauce for the goose is not sauce for the gander: a Paramount announcement in the trade press states that it will sell away from several Fox-West Coast circuits on the ground that the theatre concern is not offering satisfactory rental prices and terms. About the same time it was stated in the trade papers that the Paramount theatre partners are not going to agree that all their theatres play pictures on a percentage basis. They do not object to having their big situation houses play on percentage, but not the theatres in the smaller cities and in the towns.

The independent theatre owners might take a leaf out of the Paramount partners' book and treat the Paramount salesmen no differently from the way the Paramount theatre partners treat the salesmen of the other film companies.

* * *

THE ADVANCE OF AVIATION has created a serious problem in Hollywood. Just as the director is ready to shoot a scene, a plane flies past and he must wait until the sound of the propeller dies down before giving word to the actors to start acting and to the camera man to start shooting.

According to Douglas Churchill, Hollywood correspondent of the *New York Times*, the producers have sent to Washington an emissary to request of the Priorities Board helium gas to be used in inflating orange colored large toy balloons to warn planes away while the shooting goes on. But it is doubtful if even such a measure will correct the evil.

The development of the aeroplane may accomplish what could not be accomplished by any other method—remove the studios from

Hollywood to the east or to Florida, breaking up the caste system and thus reducing the cost of production. As long as production remains in Hollywood, costs will be mounting yearly, and the producers will be seeking to exact heavier and heavier toll from the exhibitors, until the exhibitors' backs are broken. And such a condition would not be good for the business.

* * *

IF THE THREE FILM COMPANIES that are being sued by the Government on account of the fact that they refused to sign the Consent Decree are not found guilty by June 1, 1942, then the five consenting companies may use the "escape clause."

The only provisions that the escape clause will relieve them of in case they make use of it are the trade showing of the pictures before selling, and the selling them in blocks consisting of no greater a number than five. All the other provisions of the Consent Decree will remain in force and effect so far as the five consenting companies are concerned.

But even then, the Government retains the right to compel the five companies to reestablish the trade screenings and the selling in blocks of five if it should obtain a conviction at a later date.

It is possible that the three companies may agree with the Government to have the suit tried on a single question—whether the selling of an entire season's product is or is not violation of the anti-trust laws.

* * *

IF THE GOVERNMENT SUIT against the major companies has not accomplished anything else except to install arbitration, it has been worth the cost and the effort.

Arbitration is functioning smoothly, and is benefiting the independent exhibitors greatly, for it is establishing precedents in clearance, and in compelling the distributors to grant to an exhibitor "some run."

The decisions do not, of course, satisfy everybody. But so is the case after decisions are handed down in courts. There is, however, this much to say about arbitration—it is inexpensive as compared with court costs, and a decision is arrived at promptly.

The fault for many of the cases that have been lost by exhibitors has been the exhibitors' themselves, because of inadequate preparation of their cases.

It is, of course, laborious to prepare a case properly, but if an exhibitor wants to give himself the best chance possible under arbitration, he has to work for it.

HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Columbia Features

(729 Seventh Ave., New York, N. Y.)

1940-41 Season

2023 Ellery Queen and the Perfect Crime— Bellamy-Lindsay.....	Aug. 14
2001 Here Comes Mr. Jordan—Montgomery-Rains.....	Aug. 21
2003 Our Wife—Douglas-Hussey-Drew.....	Aug. 28
2004 You'll Never Get Rich—Astaire-Hayworth.....	Sept. 25

(End of 1940-41 Season)

Beginning of 1941-42 Season

3209 King of Dodge City—Elliott (63 m.).....	Aug. 14
3040 Mystery Ship—Kelly-L. Lane.....	Sept. 4
3023 Harmon of Michigan—Harmon-Louise.....	Sept. 11
3009 Ladies in Retirement—Lupino-Hayward.....	Sept. 18
3020 Two Latins From Manhattan—Falkenburg- Davis-Woodbury.....	Oct. 2
3008 Texas—Holden-Ford Trevor.....	Oct. 9
3041 The Blonde From Singapore—Rice-Erickson.....	Oct. 16
3210 Roaring Frontiers—Elliott (62 m.).....	Oct. 16
3016 Three Girls About Town—Blondell-Barnes.....	Oct. 23
3003 You Belong To Me—Stanwyck-Fonda.....	Oct. 30
3036 The Stork Pays Off—Rosenbloom-Hudson.....	Nov. 6
3201 The Royal Mounted Patrol—Starrett.....	Nov. 13
Secrets of the Lone Wolf—William-Blore.....	Nov. 13
Ellery Queen and the Murder Ring— Bellamy-Lindsay.....	Nov. 18
The Men In Her Life—Young-Veidt (reset).....	Nov. 20
Go West, Young Lady—Singleton-Ford.....	Nov. 27
Sing For Your Supper—Falkenburg (65 m.).....	Dec. 4
Honolulu Lu—Velez-Bennett-Carrillo.....	Dec. 11
Bedtime Story—Young-March-Benchley.....	Dec. 18
3202 Riders of the Badlands—Starrett.....	Dec. 18
Harvard Here I Come—Rosenbloom-Juday.....	Dec. 25

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

Beginning of 1941-42 Season

201 Dr. Jekyll and Mr. Hyde—Tracy-Bergman.....	Sept.
202 Lady Be Good—Powell-Sothorn-Young.....	Sept.
203 Down in San Diego—Granville-Gorcey.....	Sept.
204 Honky-Tonk—Gable-Turner-F. Morgan.....	Oct.
205 Married Bachelor—Hussey-Young.....	Oct.
206 Smilin' Through—MacDonald-Aherne-Raymond.....	Oct.
207 The Feminine Touch—Russell-Ameche-Francis.....	Oct.
208 The Chocolate Soldier—Eddy-Stevens-Bruce.....	Nov.
209 Unholy Partners—Robinson-Day-Arnold.....	Nov.
210 Shadow of the Thin Man—Powell-Loy.....	Nov.
211 Two-Faced Woman—Garbo-Douglas-C. Bennett.....	Nov.

Monogram Features

(630 Ninth Ave., New York, N. Y.)

4152 Gun Man From Bodie—Buck Jones (62 m.).....	Sept. 26
4160 Ponto Basin Outlaws—Range Busters (60m.).....	Oct. 10
4107 Top Sergeant Mulligan—Pendleton (re.).....	Oct. 24
4106 Spooks Run Wild—Lugosi-East Side Kids.....	Oct. 24
4124 Stolen Paradise (Adolescence)—Janney- Hunt (reset).....	Oct. 31
Zis Boom Bah—Peter Hayes-Mary Healy.....	Nov. 7
I Killed That Man—Ricardo-Cortez.....	Nov. 14
4161 Underground Rustlers—Range Busters.....	Nov. 21
Double Trouble—Harry Langdon.....	Nov. 21
4153 Forbidden Trails—Buck Jones.....	Nov. 28

Paramount Features

(1501 Broadway, New York, N. Y.)

4105	New York Town—MacMurray-Martin.....	Oct. 31
4109	Birth of the Blues—Crosby-Martin.....	Nov. 7
4110	Glamour Boy—Cooper-Foster-Abel.....	Nov. 14
4107	Skylark—Colbert-Milland-Aherne.....	Nov. 21
4106	Night of January 16—Preston-Drew.....	Nov. 28
4108	Among the Living—Dekker-Hayward.....	Dec. 5
4150	Secret of the Wasteland—Bill Boyd.....	Not yet set
4151	Outlaws of the Desert—Boyd.....	Not yet set
4152	Riders of the Timberline—Boyd.....	Not yet set
4153	Stick to Your Guns—Bill Boyd.....	Not yet set
4154	Twilight on the Trail—Boyd.....	Not yet set

Republic Features

(1790 Broadway, New York, N. Y.)

1940-41 Season

048	Under Fiesta Stars—Autry (64 m.).....	Aug. 25
026	Doctors Don't Tell—Beal-Rice-Norris.....	Aug. 27
058	Bad Man of Deadwood—Roy Rogers (61 m.)	Aug. 27
042	Down Mexico Way—Autry (78 m.).....	Oct. 15

(End of 1940-41 Season)

Beginning of 1941-42 Season

151	Jessie James At Bay—Roy Rogers (56 m.)....	Oct. 17
162	Gauchos of Eldorado—Three Mesq. (56 m.)..	Oct. 24
121	Public Enemies—Terry-Barrie.....	Oct. 30
111	The Devil Pays Off—Bromberg-Massen.....	Nov. 10
143	Sierra Sue—Gene Autry.....	Nov. 12
173	A Missouri Outlaw—Red Barry.....	Nov. 21
	Tuxedo Junction—Weaver Bros.-Elviry.....	Nov. 25
	Mr. District Attorney In the Carter Case—	
	Ellison-Gilmore.....	Dec. 5

RKO Features

(1270 Sixth Ave., New York, N. Y.)

Beginning of 1941-42 Season

201	Citizen Kane—Orson Welles.....	Sept. 5
202	Parachute Battalion—Preston-Kelly.....	Sept. 12
203	Lady Scarface—O'Keefe-Anderson.....	Sept. 26
204	Father Takes a Wife—Menjou-Swanson.....	Oct. 3
281	Bandit Trail—Tim Holt (60 m.).....	Oct. 10
205	All That Money Can Buy—Shirley-Craig.....	Oct. 17
206	The Gay Falcon—Sanders-Barrie.....	Oct. 24
293	Dumbo—Disney (64 m.).....	Oct. 31
207	Unexpected Uncle—Shirley-Coburn-Craig...	Nov. 7
208	Suspicion—Cary Grant-Joan Fontaine.....	Nov. 14
209	Look Who's Laughing—Bergen-McGee.....	Nov. 21
210	Mexican Spitfire's Baby—Velez-Errol.....	Nov. 28
282	Dude Cowboy—Tim Holt (59 m.).....	Dec. 10
211	Weekend for Three—O'Keefe-Wyatt.....	Dec. 12
212	Playmates—Kyser-J. Barrymore-Velez.....	Dec. 26
213	A Date with the Falcon—George Sanders....	Jan. 16
214	Four Jacks and a Jill—Shirley-Bolger.....	Jan. 23
215	Obliging Young Lady—Carroll-O'Brien.....	Jan. 30

Twentieth Century-Fox Features

(444 W. 56th St., New York, N. Y.)

214	Week-End in Havana—Faye-Romero-Payne...	Oct. 17
215	Moon Over Her Shoulder—Bari-Sutton.....	Oct. 24
	No release set for.....	Oct. 31
217	Small Town Deb—Withers-Darwell-Wright...	Nov. 7
216	Hot Spot—Grable-Mature-Landis-Cregar...	Nov. 14
219	Rise and Shine—Oakie-Berle-Darnell.....	Nov. 21
220	Cadet Girl—Landis-Montgomery (69 m.)...	Nov. 28
221	Marry the Boss' Daughter—Joyce-Edwards...	Nov. 28
218	Swamp Water—Brennan-Huston-Baxter.....	Dec. 5
222	Confirm or Deny—Ameche-J. Bennett.....	Dec. 12
223	Perfect Snob—Bari-Wilde.....	Dec. 19

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Beginning of 1941-42 Season

Three Cockeyed Sailors—Trinder.....	July 4
Major Barbara—Hiller-Harrison-Morley.....	Sept. 12
Tanks a Million—Gleason-Tracy.....	Sept. 12
International Lady—Brent-I. Massey.....	Sept. 19
Lydia—Oberon-Cotton-Marshall.....	Sept. 26
New Wine—Ilona Massey-Alan Curtis.....	Oct. 10
Niagara Falls—Pitts-Woodworth-Brown.....	Oct. 17
Sundown—Tierney-Cabot-Sanders.....	Oct. 31
All American Co-Ed—Downs-Langford.....	Oct. 31
The Corsican Brothers—Fairbanks-Warrick (re.)	Nov. 14
Miss Polly—Pitts-Summerville.....	Nov. 14
Twin Beds—J. Bennett-G. Brent.....	Nov. 28
Fiesta—Anne Ayars-George Negrete.....	Nov. 28
The Gold Rush—Charles Chaplin reissue with words	
and music.....	Dec. 25

Universal Features

(1250 Sixth Ave., New York, N. Y.)

1940-41 Season

Hold That Ghost—Abbott-Costello.....	Aug. 8
5057 A Dangerous Game—Arlen-Devine.....	Aug. 22
5044 This Woman Is Mine—Tone-Bruce-Brennan...	Aug. 22

(No number will be assigned to "Hold That Ghost")
(End of 1940-41 Season)

Beginning of 1941-42 Season

6061	The Man From Montana—J. M. Brown (56 m.)	Sept. 5
6013	Badlands of Dakota—Stack-Rutherford....	Sept. 5
6004	Unfinished Business—Dunne-Montgomery	Sept. 12
6030	Sing Another Chorus—Frazee-Downs.....	Sept. 19
6045	A Girl Must Live—Lockwood.....	Sept. 19
6051	The Kid From Kansas—Foran-Carrillo.....	Sept. 19
	It Started With Eve—Durbin-Laughton....	Sept. 26
6021	Mob Town—Dead End Kids—Foran.....	Oct. 3
	Never, Give a Sucker An Even Break—	
	Fields-Jean.....	Oct. 10
	South of Tahiti—Donlevy-Devine.....	Oct. 17
	Burma Convoy—Bickford-Ankers (re.).....	Oct. 17
6062	The Masked Rider—J. M. Brown (58 m.)...	Oct. 24
6028	Flying Cadets—Gargan-Lowe.....	Oct. 24
	Appointment For Love—Boyer-Sullivan....	Oct. 31
	Swing It Soldier—Murray-Langford.....	Nov. 7
6063	Arizona Cyclone—J. M. Brown (57 m.)...	Nov. 14
	Paris Calling—Bergner-Scott (re.).....	Nov. 14
6025	Moonlight in Hawaii—Downs-Frazee.....	Nov. 21
6044	Quiet Wedding—Lockwood (63 m.).....	Nov. 21
	Keep 'Em Flying—Abbott-Costello-Raye...	Nov. 28
	Don't Get Personal—Herbert-Auer-Frazee...	Dec. 5
	Destiny—Rains-Lugosi.....	Dec. 12
	Hellzapoppin'—Olsen-Johnson-Raye (re.)...	Dec. 26
6064	Stagecoach Buckaroo—J. M. Brown (59 m.)	Jan. 2

Warner-First National Features

(321 West 44th St., New York, N. Y.)

Beginning of 1941-42 Season

102	The Smiling Ghost—Morris-Marshall-Smith..	Sept. 6
103	Navy Blues—Sheridan-Oakie-Raye-Haley....	Sept. 13
104	Nine Lives Are Not Enough—Reagan-Perry...	Sept. 20
101	Sergeant York—Cooper-Brennan-Leslie.....	Sept. 27
105	Law of the Tropics—C. Bennett-Lynn-Toomey	Oct. 4
106	International Squadron—Reagan-Bradna....	Oct. 11
107	The Maltese Falcon—Bogart-Astor.....	Oct. 18
	No release set for.....	Oct. 25
108	One Foot in Heaven—March-Scott-Bondi....	Nov. 1
109	Target for Tonight—British cast.....	Nov. 8
110	Blues In the Night—P. Lane-Whorf.....	Nov. 15

SHORT SUBJECT RELEASE SCHEDULE**Columbia—One Reel**

3701	The Crystal Gazer—Phantasies (10 m.)	Sept. 26
3653	Community Sing No. 3—(10½ m.)	Oct. 1
3973	The World of Sound—Cinescopes (10½ m.)	Oct. 3
3552	Buenos Aires Today (Buenos Aires Up To Date)—Tours (8 m.) (re.)	Oct. 10
3803	Jungle Fishing—Sport Reels (11 m.)	Oct. 10
3902	The Gallup Poll—Panoramics (10 m.)	Oct. 17
3751	The Great Cheese Mystery—Cartoon (re.)	Nov. 1
3853	Screen Snapshots No. 3—(10 m.) (re.)	Nov. 7
3974	Women in Photography—Cinescopes	Nov. 7
3553	Alaska Tour—Col. Tours (10½ m.)	Nov. 7
3982	How War Came—Raymond Gram Swing	Nov. 7
3804	Polo Champions—Sport Reels	Nov. 11
3501	Who's Zoo in Hollywood—Color Rhap. (re.)	Nov. 15
3654	Community Sing No. 4	Nov. 15
3903	New York's Finest—Panoramics	Nov. 18
3603	Kitchen Quiz No. 2	Nov. 21
3502	The Fox and the Grapes—Color Rhap.	Dec. 5
3854	Screen Snapshots No. 4	Dec. 5
3975	Strange Facts—Cinescopes	Dec. 6
3805	Pocket Billiards—Sport Reels	Dec. 14
3655	Community Sing No. 5	Dec. 19
3503	Red Riding Hood Rides Again—Color Rhap.	Dec. 25
3752	The Tangled Angler—Cartoons	Dec. 26

Columbia—Two Reels**1940-41 Season**

2148	The Perilous Pit—Claw No. 8 (17 m.)	Oct. 3
2149	The Cul-de-Sac—Claw No. 9 (17 m.)	Oct. 10
2150	The Curse of the Cave—Claw No. 10 (17½ m.)	Oct. 17
2151	The Doctor's Bargain—Claw No. 11	Oct. 24
2152	Vapors of Evil—Claw No. 12	Oct. 31
2153	The Secret Door—Claw No. 13	Nov. 7
2154	The Evil Eye—Claw No. 14	Nov. 14
2155	The Claw's Collapse—Claw No. 15	Nov. 21

(End of 1940-41 Season)

Beginning of 1941-42 Season

3424	The Blitzkiss—El Brendel (15 m.)	Oct. 2
3402	In the Sweet Pie and Pie—Stooges (18 m.)	Oct. 16
3453	International Forum No. 3—(19 m.) (re.)	Oct. 17
3425	Lovable Trouble—Andy Clyde (16 m.)	Oct. 23
3409	Mitt Me Tonight—Gloveslingers (16 m.)	Nov. 6
3426	She's Oil Mine—Keaton	Nov. 20
3121	Chaotic Creek—Holt of the Secret Service No. 1	Nov. 21
3122	Ramparts of Revenge—Holt No. 2	Nov. 28
3410	Some More of Samoa—Stooges	Dec. 4
3123	Illicit Wealth—Holt No. 3	Dec. 5
3124	Menaced by Fate—Holt No. 4	Dec. 12
3125	Exits to Terror—Holt No. 5	Dec. 19
3126	Deadly Doom—Holt No. 6	Dec. 26

Metro-Goldwyn-Mayer—One Reel**1940-41 Season**

K-289	Hobbies—Passing Parade (10 m.)	Sept. 20
S-272	Flicker Memories—Pete Smith (8 m.)	Oct. 4
M-239	Triumph Without Drums—Miniature (11 m.)	Oct. 18
M-240	Viva Mexico—Miniatures (9 m.)	Nov. 1
W-253	The Flying Bear—Cartoons (9 m.)	Nov. 1

(End of 1940-41 Season)

Beginning of 1941-42 Season

T-311	Glimpses of Florida—Travel. (9 m.)	Sept. 6
C-391	Helping Hands—Our Gang (11 m.)	Sept. 27
T-312	The Inside Passage—Traveltalks (9 m.)	Oct. 4
S-361	Army Champions—Pete Smith (10 m.)	Oct. 11
C-392	Come Back Miss Pipp—Our Gang (11 m.)	Oct. 25
S-362	Fancy Answers—Pete Smith	Nov. 1
M-331	Changed Identity—Miniatures	Nov. 8
T-313	Georgetown, Pride of Penang—Traveltalks (9 m.)	Nov. 15

Metro-Goldwyn-Mayer—Two Reels**1940-41 Season**

P-206	Sucker List—Crime Doesn't Pay (19 m.) (reset)	Sept. 27
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(End of 1940-41 Season)

Beginning of 1941-42 Season

A-301	The Tell Tale Heart—Special (20 m.)	Oct. 25
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Paramount—One Reel

Jl-1	Popular Science No. 1—(10 m.)	Sept. 19
Wl-1	Superman—Cartoon (10 m.)	Sept. 26
Al-1	Beauty and the Beach—Headliner (10½ m.)	Sept. 26
Ll-1	Unusual Occupations No. 1—(10 m.)	Oct. 3
Rl-2	Meet the Champs—Sportlight (9 m.)	Oct. 3
Sl-1	How To Take a Vacation—Benchley (10½ m.)	Oct. 10
Ml-1	Road in India—Fascinating Jour. (9½ m.)	Oct. 24
Yl-2	In the Zoo—Animals (9 m.)	Oct. 31
Rl-3	Sittin' Pretty—Sportlight (9 m.)	Oct. 31
Jl-2	Popular Science No. 2	Nov. 7
El-2	The Mighty Navy—Popeye cartoon	Nov. 14
Wl-2	Superman in the Mechanical Monsters—cartoon	Nov. 21
Al-2	Copacabana—Headliner	Nov. 21
Zl-2	Hedda Hopper's Hollywood No. 2	Nov. 28
Rl-4	Quick Returns—Sportlight	Nov. 28

(Ul-1 "The Daffy Drafttee," listed in the last Index as an October 17 release, has been withdrawn)

RKO—One Reel**1940-41 Season**

14110	Old MacDonald Duck—Disney (8 m.)	Sept. 12
14111	Lend a Paw—Disney (8 m.)	Oct. 3
14112	Donald's Camera—Disney (8 m.)	Oct. 24
14113	The Art of Skiing—Disney (8 m.)	Nov. 14
14114	Chef Donald—Disney (7½ m.)	Dec. 5
14115	The Art of Self Defense—Disney (8 m.)	Dec. 26

(Three more Disney cartoons to come)

Beginning of 1941-42 Season

24301	Pampas Paddocks—Sportscope (9 m.)	Sept. 5
24401	Picture People No. 1—(9 m.)	Sept. 12
24201	Information Please No. 1—(10 m.)	Sept. 19
24302	Dog Obedience—Sportscope (9 m.)	Oct. 3
24402	Picture People No. 2—(9 m.)	Oct. 10
24202	Information Please No. 2—(11 m.)	Oct. 17
24303	Gauche Serenade—Sportscope (9 m.)	Oct. 31
24403	Picture People No. 3—(9 m.)	Nov. 7

RKO—Two Reels**Beginning of 1941-42 Season**

23101	March of Time No. 1—(19 m.)	Aug. 29
23401	Westward Ho-Hum—Kennedy (16 m.)	Sept. 5
23701	Man I Cured—Leon Errol (20 m.)	Sept. 26
23102	March of Time No. 2—(20 m.)	Sept. 26
23402	I'll Fix It—Edgar Kennedy (17 m.)	Oct. 17
23103	March of Time No. 3—(20 m.)	Oct. 24
23501	California Or Bust—Whitley (18 m.)	Nov. 7
23702	Who's a Dummy—Leon Errol	Nov. 28
23403	A Quiet Fourth—Kennedy (15 m.)	Dec. 19
23502	Keep Shooting—Whitley (17 m.)	Jan. 30

Twentieth Century-Fox—One Reel

2301	Aristocrats of the Kennel—Sports (10 m.)	Sept. 12
2502	Uncle Joey Comes to Town—T. Toon (7 m.)	Sept. 19
2102	Glacier Trails—L. Thomas (10 m.) (re.)	Sept. 26
2553	Welcome Little Stranger—T. Toon (7 m.)	Oct. 3
2402	Uncle Sam's Iron Warriors—L. Thomas (10 m.) (re.)	Oct. 10
2503	The Frozen North—Terry-Toon (7 m.)	Oct. 17
2202	Highway of Friendship—Adv. News Camera-man (10 m.) (reset)	Oct. 24
2554	Slap Happy Hunters—Terry-Toon (7 m.)	Oct. 31
2302	Life of a Thoroughbred—Sports (10½ m.)	Nov. 7
2504	Back to the Soil—Terry-Toon (7 m.)	Nov. 14
2203	Wonders of the Sea—Adv. News Camera-man (9 m.)	Nov. 21
2555	The Bird Tower—Terry-Toon (7 m.)	Nov. 28
2103	The Call of Canada—Lowell Thomas	Dec. 5
2505	A Yarn About Yarn—Terry-Toon	Dec. 12

Universal—One Reel

6352	Northern Neighbors—Variety (9 m.)	Oct. 13
6242	Man's Best Friend—Lantz cart. (7 m.)	Oct. 20
6373	The Candy Kid—Stranger Than Fic. (9 m.)	Oct. 27
6353	George Washington, Country Gentleman—Variety (9 m.)	Nov. 10
6374	Junior Battle Fleet—Stranger Than Fiction	Nov. 17
6243	What's Cookin?—cartoon (7 m.)	Nov. 24
6244	\$21 A Day Once A Month—Cartoon	Dec. 1
6354	Annapolis Salutes the Navy—Scenic	Dec. 8

Universal—Two Reels

6883	The Tragic Crash—Sea Raiders No. 3 (20m.)	Oct. 28
6884	The Raider Strikes Again—Raiders No. 4 (21 m.)	Nov. 4
6223	Skyline Serenade—musical (16 m.)	Nov. 5
6885	Flames of Fury—Raiders No. 5 (19 m.)	Nov. 11
6886	Blasted From the Air—Raiders No. 6 (20m.)	Nov. 18
6887	Victims of the Storm—Raiders No. 7 (19m.)	Nov. 25
6224	Doin' the Town—musical (15 m.)	Nov. 26
6888	Dragged to Their Doom—Raiders No. 8 (18 m.)	Dec. 2
6889	Battling the Sea Beast—Raiders No. 9 (17m.)	Dec. 9

Vitaphone—One Reel

7703	The Bug Parade—Merrie Melodies (7 m.)	Oct. 11
7602	Robinson Crusoe, Jr.—Looney Tunes (7 m.)	Oct. 11
7704	Rookie Revue—Merrie Melodies (7½ m.)	Oct. 25
7502	Carioca Serenaders—Mel. Mast. (9 m.)	Oct. 25
7403	Water Sports—Sports Parade (9 m.)	Nov. 1
7302	White Sails—Hollywood Novelties (8 m.)	Nov. 8
7705	Saddle Silly—Merrie Melodies	Nov. 8
7604	Porky's Midnight Matinee—Looney Tunes	Nov. 15
7706	The Cagney Canary—Merrie Melodies	Nov. 22
7707	Rhapsody in Rivets—Merrie Melodies	Dec. 6
7503	40 Boys and a Song—Melody Masters	Dec. 6
7603	Porky's Pooch—Looney Tunes (re.)	Dec. 6
7708	Wabbit Twouble—Merrie Melodies	Dec. 20
7402	King Salmon (Fishermen's Dream)—Sports Parade (reset)	Dec. 20
7303	Points on Arrows—Novelties	Dec. 27

Vitaphone—Two Reels**Beginning of 1941-42 Season**

7010	Minstrel Days—Brevities (21 m.)	Sept. 6
7001	The Tanks Are Coming—Tech. Spec. (20m.)	Oct. 4
7104	Perils of the Jungle—Brevities (19 m.)	Oct. 18
7103	At the Stroke of Twelve—Brev. (21 m.)	Nov. 15
7105	West of the Rockies—Bway. Brevities	Dec. 13
(7102)	"Monsters of the Deep," listed in the last Index as an October 18 release, has been postponed	

**NEWSWEEKLY
NEW YORK
RELEASE DATES****Pathe News**

25123	Sat. (O.)	Nov. 15
25224	Wed. (E.)	Nov. 19
25125	Sat. (O.)	Nov. 22
25226	Wed. (E.)	Nov. 26
25127	Sat. (O.)	Nov. 29
25228	Wed. (E.)	Dec. 3
25129	Sat. (O.)	Dec. 6
25230	Wed. (E.)	Dec. 10
25131	Sat. (O.)	Dec. 13
25232	Wed. (E.)	Dec. 17
25133	Sat. (O.)	Dec. 20
25234	Wed. (E.)	Dec. 24
25135	Sat. (O.)	Dec. 27
25236	Wed. (E.)	Dec. 31

Universal

32	Friday	Nov. 14
33	Wednesday	Nov. 19
34	Friday	Nov. 21
35	Wednesday	Nov. 26
36	Friday	Nov. 28
37	Wednesday	Dec. 3
38	Friday	Dec. 5
39	Wednesday	Dec. 10
40	Friday	Dec. 12
41	Wednesday	Dec. 17
42	Friday	Dec. 19
43	Wednesday	Dec. 24
44	Friday	Dec. 26
45	Wednesday	Dec. 31

Paramount News

23	Saturday	Nov. 15
24	Wednesday	Nov. 19
25	Saturday	Nov. 22
26	Wednesday	Nov. 26
27	Saturday	Nov. 29
28	Wednesday	Dec. 3
29	Saturday	Dec. 6
30	Wednesday	Dec. 10
31	Saturday	Dec. 13
32	Wednesday	Dec. 17
33	Saturday	Dec. 20
34	Wednesday	Dec. 24
35	Saturday	Dec. 27
36	Wednesday	Dec. 31

Metrotone News

218	Thursday	Nov. 13
219	Tuesday	Nov. 18
220	Thursday	Nov. 20
221	Tuesday	Nov. 25
222	Thursday	Nov. 27
223	Tuesday	Dec. 2
224	Thursday	Dec. 4
225	Tuesday	Dec. 9
226	Thursday	Dec. 11
227	Tuesday	Dec. 16
228	Thursday	Dec. 18
229	Tuesday	Dec. 23
230	Thursday	Dec. 25
231	Tuesday	Dec. 30

Fox Movietone

20	Saturday	Nov. 15
21	Wednesday	Nov. 19
22	Saturday	Nov. 22
23	Wednesday	Nov. 26
24	Saturday	Nov. 29
25	Wednesday	Dec. 3
26	Saturday	Dec. 6
27	Wednesday	Dec. 10
28	Saturday	Dec. 13
29	Wednesday	Dec. 17
30	Saturday	Dec. 20
31	Wednesday	Dec. 24
32	Saturday	Dec. 27
33	Wednesday	Dec. 31

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No. 47

IS THERE A WAY OUT?

AN EXHIBITOR SUBSCRIBER and personal friend writes me as follows:

"Regarding the issue of November 15: So you are starting to waver—as you say in Paragraph 4. Brother, I told you then, and tell you to make up your mind! The plan is bad. It is only good for the distributors; they get more 'doe' and the exhibitor gets the headaches. No one knows better than I.

"Look at Warners' 40% & 35%! How they flop at the box office! 'Dive Bomber,' for example.

"The shortage of pictures is catching up with every one. You should hear the wailing of the brethren—begging for waivers on clearance for one day, or two days, to keep open. I foresaw it and now we've got it. And it is gonna be worse!"

That the new selling system is working against the exhibitors so far as cost of rentals is concerned, there seems to be no doubt now; but when I see some of the junk that the distributors are releasing under the new plan I wonder how an exhibitor can buy them. If I were an exhibitor I would close down a few days in the week and tell my public that I am unwilling to foist upon them pictures that insult their intelligence, and would inform them that my theatre would open only every time I can buy a good picture. It is a bold suggestion, but there seems to be no way out in impressing upon the producers to better the quality of their product.

My friend says that "Dive Bomber" flopped at the box office. Would it make a box office success if it were sold in block form, along with fifty other pictures?

In the face of exhibitor determined opposition to the Consent Decree selling plan, it is doubtful whether the Department of Justice will want to retain it after the test period is over. What will happen after it is discarded, I don't know. I say only this: If the quality of

the pictures has been bad when the distributors, in making them, knew that their pictures would have to be shown to their exhibitors before sale, what will it be when they resume the old practice of selling "a pig in a poke"? There will be worse wailing yet.

Even after the Consent Decree selling plan is discarded, I doubt whether prices will come down, for the cost of pictures is continually mounting, owing to incompetence, to labor and to a million and one other causes. Read part of what W. R. Wilkerson said in his November 6 issue of *The Hollywood Reporter*:

"There is no industry or business throughout this great world that places such a high premium on inferiority, as does the motion picture business in its effort to create entertainment. That premium permeates every rank, every craft and every department of the making of motion pictures. And because of it, costs are beyond all reason. They have climbed and climbed since the silent days, and are still climbing, but with no advance in the price of tickets to meet that cost. And there's a saturation point, and it's about reached.

"Those of you who keep your eyes and ears to the screen and study the progress (or lack of it) of pictures, seeing the flop here and the hit there, certainly wonder why Mr. Doe is permitted to continue making flops, and the studios continue paying him big money to make them. You are amazed that when this or that piece of direction, or writing, falls so short of its mark too frequently, to find that director or that writer have continued on the payrolls, and the studios continue to toss important assignments their way. Why is such a premium placed on such inferiority?

"Certainly the top men in the studios can see the failures . . . ; certainly they are embarrassed at their flops. So why continue flop efforts? Do they believe that there's an

(Continued on last page)

"They Died With Their Boots On" with Errol Flynn and Olivia deHavilland

(Warner-First Nat'l, Rel. not set; time, 140 min.)

Covering a colorful and exciting period in the history of the United States, this outdoor melodrama, produced on a lavish scale, has plentiful action, of the type that appeals especially to men. The action, for the most part, consists of battle scenes. The first half depicts the Civil War struggle, and the second half, the Indian raids in the Dakota territory. The closing scenes, in which Custer and his regiment fight a losing battle against the combined Indian forces, resulting in the death of Custer and of all his men, are depicted thrillingly. In between the battle scenes the romance is developed and there are some bits of comedy:—

George Armstrong Custer (Errol Flynn) enters West Point in 1857. Being a bad scholar, he constantly gets into trouble, but as an equestrian and fighter he is tops. He falls in love at first sight with Libby Bacon (Olivia deHavilland), who was visiting West Point; but his sudden call to arms in the Union Army prevents his seeing her for some time. Once in Washington, Custer longs for action and finally convinces General Winfield Scott (Sidney Greenstreet), commander in chief of the Army, that his place was with the famous 2nd Cavalry. Through an error, Custer is made a Brigadier General; but he shows himself to be a brilliant leader, and at the end of the war retires a hero; he marries Libby. Civilian life makes him restless. He turns down an offer by William Sharp (Walter Hampden) and his son Ned (Arthur Kennedy), a former soldier, to join them in a scheme that would make him wealthy. Through Libby's efforts, Custer is restored to active duty with the Cavalry, and is assigned to Fort Lincoln in the Dakota territory, in charge of the 7th Regiment. He turns a regiment of drunkards into fine soldiers, but by doing so he incurs the enmity of Ned Sharp, who had settled there, for he had put a stop to his selling liquor to the soldiers and guns to the Indians. Custer ends Indian raids by promising Crazy Horse (Anthony Quinn) that white men would not overrun Black Hills. But the Sharps had other ideas; they wanted to run a railroad through Black Hills. By starting a false rumor of a gold strike in Black Hills, they bring many to the territory. Custer brings charges against them, but at a Washington hearing politics block him, and he is held for court martial for striking a Government official. Custer convinces President Grant that he belonged with his Regiment, since Indian tribes had combined for warfare. Custer knows that he and his men were going to their death; but he felt they had to be sacrificed in order to hold the Indians until reinforcements could arrive. Ned, whom Custer had kidnapped, fights and dies with the others. Custer leaves a letter accusing the Sharps and the official he had struck. His widow demands that they abandon their schemes and the government official resign; otherwise she would make the letter public and they would be lynched. They agree, and thus peace is brought to the territory.

Wally Klein and Aeneas MacKenzie wrote the screen play; Raoul Walsh directed it, and Robert Fellows was associate producer. Gene Lockhart, Regis Toomey, Stanley Ridges, John Littel, and others are in the cast.

Morally suitable for all.

"Zis Boom Bah" with Grace Hayes, Mary Healy and Peter Lind Hayes

(Monogram, November 7; time, 61 min.)

This college comedy has some human appeal and should provide adequate support for a double feature program in neighborhood theatres. The popular music and the dancing by Roland Dupree, in addition to Peter Lind Hayes' clowning and impersonations, are its main attractions, for the production is unpretentious, and the story pretty thin. Mary Healy can put over a song fairly well, but at times she is hampered by poor sound recording. There is a romance:—

Grace Hayes, a vaudeville star, learns that her father-in-law, who many years previously had obtained custody of her child after her husband had died, had lost his fortune. Having acquired a fortune of her own during her years in show business, she sends an adequate amount of money to her father-in-law to keep her son's college education uninterrupted. She then decides to visit the college town where her father-in-law and son (Peter Lind Hayes) lived, just to find out for herself what sort of a person her son was. She takes with her her secretary (Mary Healy). Hayes naturally does not know who she is, for he had been led to believe that his mother, an opera star, had died. Miss Hayes is disappointed in her son, for being egotistical and scatterbrained. She decides to change things. First, she demands that her father-in-law stop his allowance to Peter, and thus compel him to earn money on his own. Then she buys the ice-cream shop

which the students frequented and turns it into a night club; she offers jobs to the students both in the kitchen and as entertainers. She enlists Peter's aid in the entertainment, which turns out to be a hit. The club is a success. Peter realizes that Miss Hayes was his mother, which he happily announces to all; he plans to marry Miss Healy.

Connie Lee and Harvey Gates wrote the story, and Mr. Gates and Jack Henley, the screen play; William Nigh directed it, and Peter Mayer produced it. In the cast are Huntz Hall, Jan Wiley, and others.

Morally suitable for all.

"Cadet Girl" with Carole Landis, George Montgomery and John Shepperd

(20th Century-Fox, November 28; time, 69 min.)

Just a fair program romantic drama with some comedy and music. The musical numbers, which are of the popular variety, are pretty good. But the story is without novelty or interest, and so the action lags at times. The performances and direction are satisfactory, considering the handicaps of the plot. And George Montgomery has the sort of personality and appearance that should help him become popular; but the stories will have to be better than this one:—

Montgomery, a West Point Cadet, arrives in New York to spend his summer vacation with his brother (John Shepperd), a famous dance band leader. He is thrilled because Shepperd had promised to let him play the piano in the band. No sooner does Montgomery meet Carole Landis, singer in the band, than he falls in love with her, as she does with him. He forgets all about his career as an Army man, and is all for marrying her immediately. This causes a break between the brothers. Montgomery forms his own band, with Miss Landis as his vocalist, and they make an immediate hit. But Miss Landis, hearing that Shepperd had taken to drink and was losing prestige, becomes conscience-stricken. She, Montgomery, and their band go to an Army camp to give a free show for the soldiers. Watching his reaction to the marching men, Miss Landis realizes his place was in the Army. She goes to see Shepperd; they think of a plan to influence Montgomery to return to West Point. Shepperd composes a stirring patriotic song, and at a party given in his brother's honor he plays and sings it. The plan works, for it so enthuses Montgomery that he returns with his pals to West Point. Shepperd comforts Miss Landis.

Jack Andrews and Richard English wrote the story, and Stanley Rauh and H. W. Hanemann, the screen play; Ray McCarey directed it, and Sol M. Wurtzel produced it. In the cast are William Tracy, Chick Chandler, Robert Lowery.

Morally suitable for all.

"The Perfect Snob" with Lynn Bari, Charlie Ruggles and Charlotte Greenwood

(20th Century-Fox, December 19; time, 62 min.)

A minor program entertainment, despite pretty good production values. It is the old story of the mother who schemes to marry off her daughter to a wealthy man. The action develops in so obvious a fashion, that one loses interest in the outcome. In spite of the fact that the players try hard, the characters they portray are uninteresting, failing to awaken any sympathy:—

Charlie Ruggles, a veterinarian, looks forward to having his daughter (Lynn Bari) back home again after her graduation from finishing school. But his wife (Charlotte Greenwood) has other plans. Without even consulting Ruggles, she leaves with Miss Bari, immediately after graduation, for Honolulu, hoping to ensnare a wealthy husband for her. When Ruggles learns through a newspaper man that his daughter was about to be married to wealthy but elderly Alan Mowbray, he is enraged and leaves for Honolulu. Unaware that Cornel Wilde, young and goodlooking, supposedly a fisherman, was wealthy, Ruggles engages him to break up the match, offering to pay him \$100. The plan works and the wedding is called off. Wilde purposely lets Miss Bari find out that he had been paid for his work, for he had fallen in love with her and wanted to win her without letting her know he was wealthy. He enlists the aid of his partner (Anthony Quinn). Quinn becomes acquainted with the family, and leads the mother to believe that he was a millionaire. She insists on their visiting his sugar plantation, where to their surprise they find Wilde, posing as a workman. Eventually Miss Bari succumbs and marries Wilde, without even knowing that he had any money. When Miss Greenwood learns that Wilde was wealthy and even owned the honeymoon yacht, she faints.

Lee Loeb and Harold Buchman wrote the screen play, Ray McCarey directed it, and Walter Morosco produced it. In the cast are Chester Clute, LeRoy Mason, Jack Chefe.

Morally suitable for all.

"Confirm or Deny" with Don Ameche and Joan Bennett

(20th Century-Fox, December 12; time, 73 min.)

This melodrama, revolving around the efforts of an American newspaperman to get news releases out of war-torn London, is strong fare. It is exciting and holds one in suspense; but at the same time it is a pretty harrowing picture of conditions under heavy bombing. The backgrounds are extremely realistic, and, although most of the action unfolds in practically two sets, it is pretty fast-moving. The most tensely exciting scenes are those towards the end in which hero and heroine are trapped in a basement with a German live bomb in it. The tension is occasionally relieved by the romantic interludes and a little comedy:—

Don Ameche, news editor of an American news agency situated in London, is aggressive and hard-boiled. He finds it difficult to send out news items because of rigid censorship and of lack of facilities. Ameche, feeling that it was Germany's intention to invade England at any moment, makes preparations to be the first to flash the news to America. He places a guard on the roof of the office building to await the arrival of a pigeon that would carry news of invasion plans from friends in foreign parts. During a heavy bombardment, Ameche becomes acquainted with Joan Bennett, a teletype operator for the government. When he finds that his office had been blown up, he makes his headquarters in the wine cellar of a fashionable hotel, and obtains permission to employ Miss Bennett to send out his messages. When the roof watcher is injured, young Roddy McDowell, Ameche's office boy, insists on taking his place. During another heavy bombardment a huge bomb crashes into the cellar. Everyone thinks it is a dud, but when Ameche learns it is live, he sends everyone out of the cellar on some pretext. Miss Bennett refuses to leave, thinking it was just a scheme on his part to send out uncensored news. While she is arguing with him, there is a cave-in and they are trapped; she then learns the truth. Finding the teletype machine in order, Ameche frantically sends messages for help. He then decides to send out news of the intended invasion. Miss Bennett battles with him in an effort to stop him, for she felt it was against the interest of her government. Just as he is ready to send the news, he is called by Roddy on a direct wire from the roof. The boy is killed while talking to him. This sobers Ameche and, instead of sending the invasion story, he sends one about Roddy and offers his resignation. Just then a passage is cleared and they are rescued; Ameche shouts warnings to get everyone out of the hotel. Miss Bennett admits her love for him.

Henry Wales and Samuel Fuller wrote the story, and Jo Swerling, the screen play; Archie Mayo directed it, and Len Hammond produced it. In the cast are John Loder, Raymond Walburn, Arthur Shields, Eric Blore.

Morally suitable for all.

"Rise and Shine" with Jack Oakie, George Murphy, Linda Darnell and Walter Brennan

(20th Century-Fox, November 21; time, 92 min.)

This comedy, with romance and music, is good mass entertainment. The plot, which pokes fun at the lack of intellect of college football players, has several comical twists, peppy action, and good performances. It is the type of entertainment particularly enjoyed by young folk. Most of the excitement and the greatest number of laughs occur in the last forty minutes. This is to the picture's benefit, for it helps make one forget that the beginning is a little slow-moving:—

Jack Oakie, who was all brawn and no brain, was a remarkable football player. But because he had the brain of a two-year old, the president of the college for which he played was worried lest he be thrown off the team; this would mean the withdrawal of financial support from the board of directors. The president asks Donald Meek, one of his professors, to take Oakie into his home; in that way Meek's wife (Emma Dunn) and daughter (Linda Darnell) could look after Oakie's health and coach him in his lessons. Sheldon Leonard, a big time gambler and racketeer, who was betting heavily on Oakie's team, sends George Murphy, dancer in his night club, to the college town to report on Oakie before each game. He sends also Ruth Donnelly and Raymond Walburn along as "family" so that they could make their contacts and be in close touch with the professor's family. Murphy and Miss Darnell fall in love with each other. And Miss Darnell's grandfather (Walter Brennan), who had young ideas, has a grand time flirting with Miss Donnelly. Oakie wins all his games and Leonard wins large bets. But for the final game of the season, Leonard has other plans; instead of betting on Oakie's team, he decides to bet on their rivals, his plan being to incapacitate Oakie. Know-

ing that Murphy would never consent to such a trick, he sends his henchman (Milton Berle) to replace him. But Murphy learns of the plans, and eventually outwits Leonard. Oakie wins the game and brings renown to his college. Murphy decides to settle down in the small town and marry Miss Darnell.

Herman J. Mankiewicz wrote the screen play from the book by James Thurber. Allan Dwan directed it, and Mark Hellinger produced it. In the cast are Donald MacBride, Charles Waldron, Paul Harvey, and others.

Morally suitable for all.

"Marry the Boss's Daughter" with Brenda Joyce and Bruce Edwards

(20th Century-Fox, November 28; time, 60 min.)

A trite plot, slow-moving action, and too much talk places this romantic comedy in the minor program class. The players, despite their efforts, fail to register, for the material places them at a disadvantage. The acts of the characters fail to hold one's interest. The net result is that of boredom:—

Bruce Edwards, a native of Kansas, arrives in New York, determined to carve out his career. The fact that he is unable to find a job does not discourage him, for he makes many friends who see that he has a place to sleep and food to eat. His big chance comes when he finds a dog and learns, from an advertisement, that it belonged to Brenda Joyce, daughter of a tycoon (George Barbier). He returns the dog to her, refusing the reward money. She in turn sees to it that her father employs Edwards. Edwards, a superefficiency expert, soon convinces himself of the needlessness of the checking department in which he worked and so tells Barbier. Naturally Barbier, in the interests of his business, disbands the department and discharges everyone in it; but he promotes Edwards. This so depresses Edwards that he purposely makes an error so as to prove that the checking department was necessary. He is discharged, and the old checking department is reinstated. Miss Joyce is disgusted at Edwards' attempts to be a martyr. She decides to leave on a South American trip with her father and her ardent suitor (Hardie Albright). But Edwards, having discovered why her father was losing money on his South American mine, tells Miss Joyce about it at the last moment. She in turn passes the information over to her father. Barbier suggests that Miss Joyce and Edwards marry and make the trip; Edwards could then take charge of the mine.

Jack Andrews wrote the screen play, Thornton Freeland directed it. In the cast are Ludwig Stossel, Bodil Rosing.

Morally suitable for all.

"Secrets of the Lone Wolf" with Warren William

(Columbia, November 13; time, 66 min.)

This series is becoming a bit tiresome, mainly because the stories follow the same pattern. Here again "The Lone Wolf" is suspected by the police of having a hand in murders and robberies, and in order to prove his innocence, must solve the crimes himself. Again the police and detectives are depicted as being stupid and incompetent, insisting on arresting "The Lone Wolf" at the least provocation, thereby letting the real criminals get away. Again "The Lone Wolf" escapes from police surveillance, solves the crimes and helps capture the criminals. Moreover, the action in this picture is less exciting than in the previous ones. There is an unimportant romance:—

Thurston Hall, police inspector, calls on William for assistance. A group of French patriots had arrived in America in a private yacht with the famous Napoleon jewels, their purpose being to sell them and use the money to equip an Army to fight their enemy. Hall takes William to the yacht and asks him to show him, if possible, what methods crooks could employ to steal the jewels, which were guarded heavily. Excitement starts as soon as William boards the ship. A stowaway is discovered; but he turns out to be in love with the young girl who had been brought along to model the jewels. Victor Jory, noted jewel thief, by knocking out a representative of a large jewelry concern, uses his credentials to board the ship. Working with one of the sailors, who was a jewel thief, Jory manages to steal and hide the jewels. Of course, Hall and his stupid assistant (Fred Kelsey) suspect William and try to arrest him. But William eludes them, rushes to the rescue of his valet (Eric Blore), who was held a prisoner by Jory's gang; they thought he was "The Lone Wolf." William finally outwits the gang, recovers the jewels, and proves that he was innocent.

Stuart Palmer wrote the screen play, Edward Dmytryk directed it, and Jack Fier produced it. In the cast are Roger Clark, Victor Kilian, Marlo Dwyer.

Not for children.

occasional flop in every one contributing to the making of pictures and excuse . . . the further employment with the thought that the next effort may be a hit? But what of the individuals who make one flop after the other, and in instances where they are freed from one studio, are grabbed by another and sometimes at more money? How do you answer that? . . ."

From this my exhibitor friend must realize that, even if the new selling plan were discarded, the distributors will continue demanding more money for their pictures, and will continue getting it from those exhibitors who are easy to capitulate, or who have no other way out. As a matter of fact, the change of the selling system will hardly help much such exhibitors in overseated situations.

My friend calls my attention to the Warner Bros. flops. Why should he have confined himself to Warner Bros.? What about Twentieth Century-Fox, RKO, Paramount, and even MGM? Have they shown any better average? And what about Columbia, Universal and United Artists, the companies that sell their pictures in block form? Have they shown so startling an improvement over last year's product?

It seems as if the "Neely Bill" is the only way out.

HERE AND THERE

SAYS PETE WOOD, executive secretary of Independent Theatre Owners of Ohio, in a card sent to the members announcing the annual convention of the association at the Deshler-Wallick Hotel, in Cleveland, on November 25 and 26:

"Theatre grosses in Ohio are static. But this year Paramount will have net earnings of over \$10,000,000 against \$7,600,000 last year; Universal will have a net of \$4,000,000 as compared with \$2,400,000 last year; Warners will net twice as much this year as it did last.

"WHY? Maybe it's because film rentals are higher than ever and still climbing!

"The foregoing will constitute a topic of discussion at the Convention. . . ."

No one would or should begrudge the producers for earning bigger profits this year if the quality of their product were improved; the question should be not how much you pay for film, but how much you make. But when

more money is asked for product the quality of which is no better than that of the previous season, there is cause for complaint.

In the case of Universal, the greater profits have come from better management — naturally. No one would wish to see the new Universal be in the position of the old Universal, which had to borrow money every year to keep going. If only Bill Scully had not held back "Unfinished Business"!

* * *

LAST FRIDAY BEN KALMENSEN, general manager of Vitagraph, notified T. E. Mortensen, publisher of *Amusements*, in Minneapolis, that his company has been granted by Judge Goddard the right to sell pictures in conformity with the Minnesota statute until such time as the validity of the law is decided in the courts.

Anticipating the granting of the request, Mr. Kalmenson had already made plans to close contracts with the exhibitors in that state as speedily as possible, so that picture famine may be averted.

* * *

RADIO PICTURES (RKO), too, has obtained permission from Judge Goddard to sell in Minnesota. The permission was granted on Friday, last week, and on Monday, this week, Cresson Smith left for Minneapolis to consult with the RKO sales forces how to proceed. The law complicates selling, and the home office, as Ned Depinet told me, wants its sales forces to comply with the law in every respect.

* * *

ANOTHER CONSENTING COMPANY to obtain permission to sell pictures in Minnesota is Twentieth Century-Fox. Herman Wobber, general sales manager, and Bill Gehring, division manager of that territory, have gone to Minneapolis conferring with their sales forces with a view to start selling.

* * *

WITH THE CAPITULATION of Paramount, Warner Bros., RKO, and Twentieth Century-Fox, the only company left is Metro-Goldwyn-Mayer. Inquiry at the home office of this company elicited the information that no definite decision has yet been taken. But it is assumed that MGM, too, will eventually fall in line.

HARRISON'S REPORTS

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Vol. XXIII

SATURDAY, NOVEMBER 29, 1941

No. 48

A Clearance Demand That the Arbitrators Cannot Grant

To save many exhibitors the trouble of bringing before the arbitration boards clearance cases that cannot be decided in their favor, actions that cost them considerable money, allow me to say that, under Section VIII of the Consent Decree, an arbitrator has the right to reduce clearance, but he may not eliminate it altogether and permit the complaining theatre to play day and date with the prior-run theatre. For him to eliminate all clearance, it would mean that he has changed the run. He may reduce the clearance to as short time as he feels the circumstances require it, but he must allow at least twenty-four hours between the end of an engagement and the beginning of the next in a competitive area.

This matter has been stated clearly by the Appeal Board in the case of Garbose Brothers, proprietors of the Capitol and the York, at Athol, Massachusetts, against all the major exchanges of the Boston territory and the Fitchburg Theatre, at Fitchburg, in which case the Uptown and the Orpheum, at Gardner, were interveners.

Fitchburg is about forty-six miles away from Boston; Gardner about thirteen miles west of Fitchburg, and Athol about fourteen miles west of Gardner. Fitchburg plays the pictures two weeks after Boston, and Gardner and Athol one day after Fitchburg, with the exception of MGM pictures, which they play seven days after that town. The Garbose Brothers demanded that all clearance over Athol be eliminated, permitting them to play all pictures on national release dates; that is, day and date with Boston.

The Boston arbitrator made an award dismissing the complaint, and the case was taken to the Appeal Board.

The Appeal Board upheld the findings of the arbitrator, with one exception—they reduced the clearance to one day also in the case of MGM pictures.

In upholding the arbitrator in his refusal to eliminate the clearance altogether, the Appeal Board made also the following comment:

"The granting of Complainants' demand would have given the Athol theatres the same run as the Fitchburg theatres, and, as the Gardner theatres have a second run after Fitchburg, it would have given the Athol theatres a first run in the Fitchburg competitive area and a run ahead of the Gardner theatres. Such an award is beyond the powers of an Arbitrator under Section VIII of the Decree which provides specifically that an exhibitor has, in any given competitive area, the right to negotiate for any run he wishes and a distributor has the right to license for any theatre any run it desires to grant, and no award under Section VIII can affect his right.

"... When competition is slight clearance to be reasonable must also be short in point of time. The

clearance of seven days granted by Loew's to the Fitchburg theatres over Gardner theatres, and as a result over Athol theatres, is more than that granted by any other distributor. We find this to be unreasonable clearance applicable to complainants' Athol theatres under the provisions of Section VIII of the Decree. It should be reduced to a maximum of one day. This is the extent to which maximum clearance may be reduced under the Decree. An Arbitrator under the language used in Section VIII, if he finds clearance unreasonable, may make an award fixing maximum clearance. But clearance means that there must be some waiting time between the termination of a run and the commencement of a subsequent run during which the picture cannot be exhibited. That period of waiting time cannot be less than a day of twenty-four hours and a clearance of one day means that if one theatre finishes a run on a Monday the subsequent theatre cannot commence playing that picture until Wednesday. Anything less than a one day maximum clearance would result in abolishing clearance entirely, which an Arbitrator has no power to do under the Decree where the theatres involved are in the same competitive area and are in competition with each other. . . ."

HERE AND THERE

IN COMMENTING ON THE TRIAL of Bioff and Browne, *The Christian Century* said in an editorial partly the following:

"The country has been puzzled as to which aspect of the situation revealed by this trial has been more scandalous, the racketeering of Browne and Bioff or the readiness of the movie magnates to dispense huge bribes and conceal them in faked expense accounts. There need be no choice between relative shades of evil. Both revelations disclosed a disgraceful state of affairs. However, we doubt whether prison terms for Browne and Bioff will stop the grafting of racketeering labor leaders. And we do not expect to see the disclosures of this trial followed by any serious housecleaning in Hollywood."

Whether there is going to be in Hollywood any serious housecleaning, this paper cannot foretell. But there is one thing that it can state: the end of this trial is not the last word; there will be repercussions that will keep the name of the industry before the public for a longer period of time.

The fine effect of the favorable editorials about the industry in almost every newspaper in the United States occasioned by the Washington investigation of the Nye-Clark-Wheeler committee has been lost as a result of the Browne-Bioff trial. The pride we all felt when the newspapers of the United States came to the industry's defense has turned into humiliation.

(Continued on last page)

"Go West, Young Lady" with Penny Singleton, Glenn Ford and Ann Miller

(Columbia, Nov. 27; time, 69 min.)

This is a musical western, with a dash of slapstick. It is strictly program fare; it should go over best in secondary houses, where audiences are not too discriminating. Although the villain appears throughout wearing a mask, it should be obvious, even to youngsters, who he is. For the western fans, there are a few scenes of fast riding and one or two fights; for others, the chief attraction will be Ann Miller, who sings and dances well. There is a romance:—

Charlie Ruggles, owner of a saloon at Headstone, is in a financial mess because of the fact that he had been robbed so often by a mysterious bandit. When he receives a letter from a relative informing him that his brother's "kid" was to visit him, he assumes that the "kid" was a nephew and he rejoices, for he felt that his nephew would be able to handle the bandit. But the nephew turns out to be a niece (Penny Singleton). Glenn Ford, newly appointed Federal Marshall for Headstone, informs everyone that Miss Singleton was as good as any man with a gun; as a matter of fact her shooting was so good that she had driven off a band of Indians that had tried to attack them. Ford and Miss Singleton fall in love. But just as he was about to capture the masked bandit one day, she disgraces him by accidentally throwing a custard pie in his face. Ann Miller, Ruggles' main entertainer and sweetheart of Onslow Stevens, to whom Ruggles owed a large sum of money, demands that Ruggles send Miss Singleton away; she feared that Stevens was becoming interested in her. Ruggles prepares to do this. But on the morning that she was to leave, Miss Singleton discovers that Stevens was the bandit, and that he had sent Ford and his men off on a wild goose chase so that he could loot the town. Miss Singleton gets word to Ford in time; he returns with his men to find that Miss Singleton and the ladies of the town had outwitted and made the villain and his gang prisoners. Ford and Miss Singleton decide to marry.

Richard Flournoy and Karen DeWolf wrote the screen play from a story by Miss DeWolf; Frank R. Strayer directed it, and Robert Sparks produced it. In the cast are Allen Jenkins, Jed Prouty, Bob Wills, and Edith Meiser.

Morally suitable for all.

"Keep 'Em Flying" with Bud Abbott, Lou Costello, Martha Raye and Carol Bruce

(Universal, Nov. 28; time, 85 min.)

Here's another Abbott and Costello picture that will set audiences roaring with laughter; it should duplicate and even exceed the box-office success of their previous pictures. Even though one is familiar with their brand of comedy, one cannot help laughing at their antics. As a matter of fact, their method of delivery, particularly Costello's, still seems fresh. The story, as usual, is unimportant, except as a means of supplying a background for the gags. It has romance, a few air thrills, and music:—

Dick Foran, daredevil stunt flier at an amusement park, quits his job to join the Army Air Corps; he is annoyed at the fact that he was required to attend the Cal-Aero Academy for lessons in flying, pursuant to government regulations. But he does not mind it so much after learning that Carol Bruce, a night club singer to whom he had become attracted, had joined the USO and had been stationed at the Academy grounds as hostess-entertainer. Foran's two pals (Abbott and Costello) follow him to the Academy and plead with the C.O. to permit them to work there; he assigns them to mechanical work. Costello is charmed by Martha Raye, one of the hostesses; but he cannot understand her, for one moment she is pleasant and the next aloof. He soon learns that the confusion was caused by the fact that her twin sister, too (also played by Miss Raye), was stationed at the camp, and he had been talking to each of the girls at different times. Foran is annoyed at the fact that his instructor was William Gargan; he disliked him because he felt that Gargan had been the cause of his losing his license as a commercial pilot. Foran, in an effort to help Miss Bruce's brother (Charles Lang) overcome his fright at flying solo, gets himself into trouble and is discharged. Just as he was ready to leave the grounds, Gargan, who had joined his class in a mass parachute jump, gets caught on another plane and is left dangling in the air. Foran goes up in his own plane and rescues him, at the risk of his own life. Abbott and Costello, who had gone up in another plane, find it necessary to bale out, and meet with exciting adventure before they reach the ground. Foran is reinstated, Lang is cured of his fear, and Foran

and Gargan become friends. Foran is delighted when he is reinstated, and Miss Bruce admits she loved him.

Truc Boardman, Nat Perrin and John Grant wrote the screen play from a story by Edmund L. Hartmann; Arthur Lubin directed and Glenn Tryon produced it. In the cast are William Davidson, Truman Bradley, and others.

Suitable for all.

"Louisiana Purchase" with Bob Hope, Vera Zorina and Victor Moore

(Paramount, January 1; time, 97 min.)

The lavishness of this technicolor production will bring forth "oh's!" and "ah's!" from audiences; so magnificent are the settings and costumes, and so beautiful is the color. And for the masses, it should prove good entertainment, for it combines comedy with music, dancing, and romance; but mostly because of the "dirty" wisecracks. The story is so slow that at times it is boring. Perhaps the fault lies in the fact that it follows too closely the pattern of a stage production—that is, the action is confined to what seems stage sets. The comedy is made up mostly of wisecracks and situations that are pretty risqué; as a matter of fact these are occasionally somewhat vulgar.

The story deals with the efforts of a group of crooked politicians in Louisiana to frame Victor Moore, a U. S. Senator, who had been delegated to investigate their crooked management of the State. They inform Bob Hope, their State Senator, that it was up to him to see that Moore's name was besmirched and the investigation stopped; otherwise he would go to prison, for they had used his name, by means of a power of attorney, for all their dishonest deals. Hope engages Vera Zorina, friend of Irene Bordoni, who owned the most expensive cafe in New Orleans, to get Moore into a compromising position, for which he would pay her \$500. Needing the money to bring her mother, who was stranded in Vienna, to America, she accepts the proposition. She helps them get Moore intoxicated and then sits on his lap while they take pictures of them. But Moore is so sweet and so generous in his efforts to help her that Miss Zorina is ashamed of herself and returns the money. She goes even further: she announces that she had become engaged to Moore, thus making it impossible for them to use the pictures. But Hope, who had fallen in love with Miss Zorina, refuses to give up hope. He gets Miss Bordoni to help him out by hiding in Moore's room. But Moore outwits Hope by marrying Miss Bordoni. Hope, in an effort to prevent Moore from setting forth his findings at a Senate hearing, starts a filibuster that goes on for three days. Just as he collapses, Moore receives a telegram from the F.B.I. informing him that the real crooks had confessed, proving Hope innocent. Hope and Miss Zorina are overjoyed and plan to marry.

Jerome Chodorov and Joseph Fields wrote the screen play from the musical comedy by Morrie Ryskind and story by B. G. DeSylva; Irving Cummings directed it, and Harold Wilson produced it. In the cast are Dona Drake, Raymond Walburn, Maxie Rosenbloom, Frank Albertson, Phyllis Ruth, and others.

Not for patrons of adolescent age. Adult fare. Children under twelve will not get the meaning of the wisecracks.

"This England" with Emlyn Williams, Constance Cummings and John Clements

(World Pictures; time, 83 min.)

Judged solely as motion picture entertainment, this British-made film, depicting four critical periods in England's history, lacks strong appeal for the American masses. For one thing, the accents are too thick; for another, the story is strongly patriotic, and it is doubtful, for all the sympathy Americans now feel for the British, whether they will accept the picture with as much intensity of feeling as may the British. The editing is a bit choppy, with the result that in a few instances the action seems a little confusing.

The story depicts four previous attempts by conquerors to invade England, and the methods the British employed to repulse them. The first was by the Normans, in 1086; by the Spanish Armada in 1525; by Napoleon in 1805; and by Germany in 1914. All these repulses at invasion meant fighting and bloodshed; but the Englishmen's love for their land made them courageous and each time they emerged victorious.

The same players appear in all the four sequences.

A. R. Rawlinson and Bridget Boland wrote the story, and David MacDonald directed it. The only other player besides the three stars known to American audiences is Roddy McDowall.

Morally suitable for all.

"The Forgotten Village"

(Mayer-Burstyn Pict.; running time, 67 min.)

This is the picture that met with censor trouble in New York and was finally passed for exhibition by the State Board of Regents.

It is an engrossing documentary film of a remote Mexican village. Intelligent adult audiences, eager for the unusual in motion picture entertainment, should enjoy it thoroughly, for it is an honest and interesting presentation of the everyday life and customs of the villagers, and the present-day conflict to rid them of superstitious beliefs and of undesirable methods of treatment for the sick.

It is not entertainment in the customary manner of motion picture fare; nor is it the type of picture that all exhibitors could show profitably. It is more suitable for art theatres that cater to high-type audiences.

The two scenes that the censors objected to are as follows: one in which a mother bares her breast to feed her baby; and the other in which a mother is shown going through the anguish of labor pains and childbirth.

There are no actors in the picture; all those who appear in it are natives. It is a silent picture; Burgess Meredith acts as narrator.

The story tells of the efforts of young Juan Diego, eldest son of a typical village family, to induce his family and neighbors to accept medical care from the government health officials when an epidemic breaks out in the village due to polluted water. Being superstitious, they refuse this aid, preferring the magical cures of The Wise Woman. The fact that the children died did not convince them that her methods were wrong, for they felt that it was the will of God. When Juan finally sneaks his little sister out of the house and permits the doctors to attend to her, his father is enraged and orders Juan to leave their home. Juan goes to the city, in company with the doctors who had been forced out. They tell him not to fret, for some day the villagers would understand him, and a change would be brought about by the young folk through education.

The scenes of the countryside are beautiful, the photography is clear, and the musical accompaniment excellent.

The story was written by John Steinbeck; Herbert Kline directed and produced it.

Although there is nothing immoral in the picture, it is hardly entertainment for children.

BOX OFFICE PERFORMANCES FOR 1941-42 SEASON'S PICTURES

(Continued from back page)

Paramount

"Hold Back the Dawn": Very Good-Good.

"Buy Me That Town": Good-Fair.

"Nothing But the Truth": Very Good.

"Henry Aldrich for President": Good-Poor.

Four pictures have been checked, with the following results:

Very Good, 1; Very Good-Good, 1; Good-Fair, 1; Good-Poor, 1.

RKO

"Citizen Kane": Very Good-Poor.

"Parachute Battalion": Good-Poor.

"Lady Scarface": Fair-Poor.

"Father Takes a Wife": Good-Fair.

"All That Money Can Buy": Good-Fair.

"The Gay Falcon": Good-Poor.

"Dumbo": Excellent-Fair.

"Unexpected Uncle": Good-Fair.

Eight pictures, excluding one western, have been checked, with the following results:

Excellent-Fair, 1; Very Good-Poor, 1; Good-Fair, 3; Good-Poor, 2; Fair-Poor, 1.

Twentieth Century-Fox

"Charley's Aunt": Very Good.

"Dressed to Kill": Good-Poor.

"Wild Geese Calling": Good-Poor.

"Private Nurse": Fair-Poor.

"Sun Valley Serenade": Very Good-Fair.

"Charlie Chan in Rio": Fair-Poor.

"Belle Starr": Very Good-Fair.

"We Go Fast": Fair-Poor.

"Last of the Duanes": Good-Poor.

"Man at Large": Good-Poor.

"A Yank in the RAF": Excellent-Good.

"Great Guns": Good-Fair.

"Riders of the Purple Sage": Good-Poor.

"Weekend in Havana": Very Good-Fair.

"Moon Over Her Shoulder": Fair.

Fifteen pictures have been checked, with the following results:

Excellent-Good, 1; Very Good, 1; Very Good-Fair, 3; Good-Fair, 1; Good-Poor, 5; Fair, 1; Fair-Poor, 3.

United Artists

"Three Cockeyed Sailors": Fair-Poor.

"Major Barbara": Good-Poor.

"Tanks a Million": Good-Poor.

"International Lady": Good-Fair.

"Lydia": Good-Poor.

"New Wine": Good-Poor.

"Niagara Falls": Good-Poor.

Seven pictures have been checked, with the following results:

Good-Fair, 1; Good-Poor, 5; Fair-Poor, 1.

Universal

"Badlands of Dakota": Good-Fair.

"Unfinished Business": Very Good-Good.

"Sing Another Chorus": Good-Fair.

"A Girl Must Live": Fair-Poor.

"The Kid from Kansas": Fair-Poor.

"It Started with Eve": Very Good-Good.

"Mob Town": Fair-Poor.

"Never Give a Sucker an Even Break": Good-Poor.

"South of Tahiti": Good-Poor.

"Burma Convoy": Fair-Poor.

"Flying Cadets": Fair-Poor.

Eleven pictures, excluding two westerns, have been checked, with the following results:

Very Good-Good, 2; Good-Fair, 2; Good-Poor, 2; Fair-Poor, 5.

Warner-First National

"The Smiling Ghost": Fair-Poor.

"Navy Blues": Good-Fair.

"Nine Lives Are Not Enough": Fair-Poor.

"Sergeant York": Excellent.

"Law of the Tropics": Good-Fair.

"International Squadron": Good.

"The Maltese Falcon": Very Good-Good.

Seven pictures have been checked, with the following results:

Excellent, 1; Very Good-Good, 1; Good, 1; Good-Fair, 2; Fair-Poor, 2.

ALMOST EVERY DISTRIBUTOR refuses to allow an exhibitor to book a good picture of his on any of the days two weeks before Christmas, on the ground that, business being slow during that time, it does not earn as much as it would earn at any other time. Thus they admit that, no matter what picture an exhibitor books during that period of time, he cannot avoid losing money.

Such being the case, why shouldn't the distributors let the exhibitors have whatever pictures they book on those days at one-fourth the rental stipulated in the contract?

A picture is worth what it will bring in less the cost of selling. Since no picture, however entertaining, can, in the two weeks that precede Christmas, bring in enough money to cover the rental of the film, let alone of the cost of the overhead, the suggestion that the distributors let the exhibitors have pictures on those days at one-fourth the contract price is neither unreasonable nor unfair.

* * *

IS KUYKENDALL TRYING TO SABOTAGE the Joint Conference Committee plan just because his organization is not taking a prominent part in the working out of the plan's details, or is he trying to "edge in" so that his present job may continue? In a bulletin of his dated November 12, he comments on the plan, and gives much advice, suggesting that all exhibitor organizations be represented in this Committee.

HARRISON'S REPORTS has expressed the view right along that attempts on the part of the producers to include representatives of MPTOA in committees that are intended to bring about better relations between exhibitors and producer-distributors cannot help ending in failure, by reason of the fact that the exhibitors, knowing that the producers have appropriated that organization for their own purposes, lose faith in their sincerity. And rightly so, for, since they pay the "freight" for the upkeep of MPTOA, their inclusion of representatives of that organization in any such committee is done for the purpose of using them to the disadvantage of the independent exhibitors.

HARRISON'S REPORTS warns the producers that their attempt to include representatives of MPTOA in the Joint Conference Committee will result in the failure of the conciliation plan.

* * *

IN COMMENTING UPON THE PLAN of the Joint Conference Committee while speaking to the members of Allied Theatre Owners of Indiana at their recent convention, Jack Kirsch, president of the Illinois Allied unit, said that, though he was not at liberty to disclose details, he could reveal the fact that he, as a member of the exhibitor committee, was received by all the national distributors, major and minor, with such courtesy that, in his belief, the plan is assured of success.

Although no details have been disclosed so far as to when the Committee will be formed and when it will begin to function, the industry will be glad to know, I am sure, that work is being done on the details. Let us hope, however, that the preliminary work does not drag for weeks and even months.

* * *

GRADWELL L. SEARS, up to within recently president of Vitagraph in charge of sales, has become, as you undoubtedly know by this time, vice president

and general sales manager of United Artists, with Edward C. Raftery, general counsel of that company for years, assuming the presidential post.

While changes in posts by film executives does not mean much in the life of the exhibitor, because of the fact that he has to pay for his film top prices no matter who is the sales head of a company, the present change should prove beneficial to every exhibitor. It is hardly to be denied that United Artists was in an unsettled condition for a long time, and when a company is in that condition its efforts at quality product feel the effect. With the engagement of Grad Sears by David Selznick, the company will now settle down to business and should deliver good product.

Every one who knows Grad Sears feels that he, being a capable executive, will put the company in a fine shape within a short time. He will have something to say about production and I am sure that he will see to it that good pictures are delivered to him.

HARRISON'S REPORTS wishes Mr. Sears success.

* * *

TRIAL OF THE CRIMINAL ACTION by the State of Minnesota against RKO and Twentieth Century-Fox for violation of the Minnesota statute that compels the distributors to sell their pictures in block form is scheduled to start December 15.

Because of the fact that the trial of the case that has been brought by the major companies against the State of Minnesota to test the constitutionality of that law would be slow, these companies have decided to let the criminal action against two of them be the test; they feel that that is the quickest way to determine it.

Two weeks ago, Robert L. Wright, special assistant Attorney General, declared that the Minnesota law violates the Sherman Act.

BOX OFFICES PERFORMANCES FOR 1941-42 SEASON'S PICTURES

Columbia

"Mystery Ship": Fair-Poor.
 "Harmon of Michigan": Good-Poor.
 "Two Latins from Manhattan": Good-Poor.
 "Texas": Very Good-Good.
 "The Blonde from Singapore": Fair-Poor.
 "Three Girls About Town": Good-Poor.
 "You Belong to Me": Very Good-Fair.
 "The Stork Pays Off": Fair-Poor.

Eight pictures, excluding two westerns, have been checked, with the following results:

Very Good-Good, 1; Very Good-Fair, 1; Good-Poor, 3; Fair-Poor, 3.

Metro-Goldwyn-Mayer

"Dr. Jekyll and Mr. Hyde": Very Good-Fair.
 "Lady Be Good": Good-Poor.
 "Down in San Siego": Good-Poor.
 "Honky Tonk": Excellent-Good.
 "Married Bachelor": Good-Fair.
 "Smilin' Through": Good-Fair.
 "The Feminine Touch": Good-Fair.

Seven pictures have been checked, with the following results:

Excellent-Good, 1; Very Good-Fair, 1; Good-Fair, 3; Good-Poor, 2.

(Continued on inside page)

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Vol. XXIII

SATURDAY, DECEMBER 6, 1941

No. 49

HERE AND THERE

AS EVERY ONE OF YOU KNOWS by this time, I am sure, "Two-Faced Woman," the MGM picture with Greta Garbo, has been declared by the Legion of Decency as unfit to be shown for the following reason, as a Legion release states: "Immoral and un-Christian attitude toward marriage and its obligations; impudently suggestive scenes, dialogue and situations; suggestive costumes."

In a pastoral letter read at all masses in the Archdiocese of New York last Sunday, Archbishop Francis J. Spellman warned the faithful Catholics that the film is a danger to public morality and that for them to see it may be an occasion of committing a sin.

In commenting upon this incident, The New York Times declared that Archbishop Spellman's move was without a precedent. "Persons familiar with ecclesiastical custom," stated the Times, "here said that never before has an archbishop of New York singled out a specific picture for condemnation, although on several occasions there has been a general condemnation of suggestive or immoral films. Coming on the heels of the condemnation of the Garbo picture by the National Legion of Decency, the archbishop's action was expected to create consternation within the film industry. . . ."

Metro-Goldwyn-Mayer, through Howard Dietz, in the absence of Nicholas Schenck, issued a statement to the newspapers regretting the action of the Legion of Decency. He said partly: "There is no exact science in the production of motion pictures. People do at various times differ as to the effect of a given line or scene, particularly in a picture such as this, which is a comedy and designed primarily to amuse." He then pointed to the fact that the picture had been passed by the Production Code Authority and was given a Seal; that the state censorship board has approved it with slight alterations, and that it has been approved also by the National Board of Review.

That the condemnation of this picture by the Legion of Decency and by Archbishop Spellman has created a sensation among the producers may be evidenced by the fact that Will H. Hays has called a producer conference in Hollywood to discuss the matter and to take measures to avoid giving offense to the Legion of Decency in the future.

This paper will watch with interest the effect upon the box office receipts of this condemnation of the film. If precedent is to be taken into consideration, the picture will draw big crowds at the box office, not so much among Catholics perhaps but among persons of other religions to be sure. It may have served to arouse their curiosity.

But even if the picture should draw large crowds, the producers cannot afford to ignore this strong protest lest we again have unfavorable publicity. And this time the industry cannot offset it so easily.

* * *

IN REVERSING THE LOCAL ARBITRATOR in the matter of arbitration between St. Lawrence Investors, Inc., (American Theatre, Canton, N. Y.) and RKO as well as Warner Bros., (Decision 4A), the Appeal Board criticized lawyers because their briefs are usually verbose, unnecessarily lengthy, and do not confine themselves to facts. As a result the cost of the transcripts on appeal cost considerable money. The Appeals Board concedes that counsel for the complainant should open a hearing with a brief statement of the relief sought and the salient facts upon which the claim is based, and that opposing counsel should do likewise for the defendant. But counsel on each side should confine himself to facts, and not make unnecessary, at times misleading, statements. Arguments should not start until after the evidence is concluded.

"The purpose of an opening statement," the Appeal

Board states in its decision in the aforementioned case, "is to give the Arbitrator an outline of the facts upon which counsel rely in support or defense of the claim. If, as often happens in arbitration proceedings under the Decree, counsel attempt in opening to argue on the effect of the facts before they have been proved, the Arbitrator is more likely to be confused than aided. . . ."

In this case, counsel on both sides opened the hearing with elaborate arguments on all conceivable aspects of the case. " . . . much of this argument," the Decision states, "was irrelevant, some of it was misleading, and the bulk of it was out of place in an opening statement. For instance, complainant's counsel informed the Arbitrator that he could transpose clearance. 'And in fact,' he said, 'we do claim that . . . jurisdiction exists if the facts are determined to warrant it to establish a clearance in favor of the American Theatre . . . ,'" offering to communicate with the Department of Justice at Washington requesting an advice to determine the point that he had made. "In turn," the Appeal Board said, "one of the defendants' counsel sought to enlighten the Arbitrator with the enigmatic assertion: 'But in all events he (the Arbitrator) may not eliminate all clearance so that the complainant theatre need not wait until after the respondent theatre has played the pictures. . . . Because if an Arbitrator, under Section 8, has the power to remove clearance it has to destroy the run. . . .'" These statements the Appeals Board declared unsound.

In preparing a case for arbitration, an exhibitor should instruct his attorney to adhere to the facts and to avoid including statements that are either irrelevant or out of place. If his case is just, a brief statement of what he intends to prove, followed by a presentation of nothing but the facts, will help his case and keep the costs down, whereas lengthy discussions about irrelevant matter may hurt it and increase the costs.

* * *

AT THE COLUMBUS CONVENTION of the Ohio exhibitors last week, Abram F. Myers, general counsel of Allied, stated that the Consent Decree is "unwanted, unworkable and unsatisfactory" to the independent exhibitors. He added that, in all his travels, he has yet to find a single exhibitor who is satisfied with the selling system that has been imposed on the five major companies by the Decree.

As stated in these columns before, the blame for the failure of the Consent Decree selling plan may be laid to the door of the distributors, for they took advantage of the block-of-five provision of the plan to impose upon the exhibitors more percentage pictures, and of high rate, than they had ever dreamed of.

If there is a revival of the efforts to put through Congress a law to outlaw block-booking and blind-selling, but allowing the exhibitor to book as many pictures as he needs, chosen from synopses of the stories that the producers will be compelled to furnish the exhibitor before sale, they should blame no one else but themselves.

* * *

ON DECEMBER 9 THERE WILL GATHER at the Blackstone Hotel, in Chicago, representatives of producers and exhibitors for the first meeting of the Joint Conference Committee, sponsored by Allied States Association on an all-industry unity program, and accepted by the producers. Nine of the eleven distributing companies have agreed to send to that meeting their top executives.

The first order of business will naturally be organization. Then there may be taken up questions that are bothering the exhibitors. One of such questions is the reported violation of the Consent Decree provision that forbids the five major consenting companies from forcing shorts with features. At the Columbus meeting of the Ohio Allied Unit, a

(Continued on last page)

"Ball of Fire" with Gary Cooper and Barbara Stanwyck

(RKO-Goldwyn, Rel. not set; time, 110 min.)

An intelligent story, intelligently produced and directed, combined with the popularity of the stars and the abundance of comedy situations, should assure its box-office success. For the jitterbugs, there is the name of Gene Krupa and band, who play one number at the beginning; but these may be disappointed because he does not appear again. The slang expressions should prove a source of merriment to every one. The story itself is somewhat thin, but one's interest is held just the same, because of the good acting of not only the stars but also the supporting players. The inclusion of gangster doings toward the end offer excitement. The fact that eight mild-mannered professors outwit the gangsters gives the picture an amusing twist. There are some meaningful "wisecracks," and Miss Stanwyck displays her legs considerably. There is also a romance:—

Professor Gary Cooper and seven other professors (Oscar Homolka, Henry Travers, S. J. Sakall, Tully Marshall, Leonid Kinskey, Richard Haydn and Aubrey Mather) have been working together, under a grant, compiling an encyclopedia. They live in a large house donated by their benefactor, and are ruled by their housekeeper (Kathleen Howard). Since Cooper was working on slang expressions, he goes out to get first-hand information. His investigations take him to a night club where he meets Barbara Stanwyck, vocalist with Krupa's band. Since she was an expert at slang, he invites her to help him with his work; but she dismisses him. Learning that the district attorney was trying to serve her with a subpoena in an investigation started against her boy friend (Dana Andrews), a gangster, she decides that Cooper's house would be a good place to hide. Her arrival upsets the household completely, for all eight professors fall under her charm. Cooper soon falls in love with her and thinks she reciprocates; his friends rejoice at his happiness. But Miss Stanwyck has a problem: how to get to New Jersey, where Andrews was hiding, without interference by the police. Andrews telephones her and works out a plan whereby Cooper is led to believe that Andrews was her father and that he wanted Cooper, his seven friends, and Miss Stanwyck to come to New Jersey, where the marriage ceremony could be held. Once there, Cooper learns the truth, and returns with his friends to their home. But Miss Stanwyck, realizing that she loved Cooper, refuses to marry Andrews. He sends his gangsters to Cooper's home, threatening to kill all eight professors unless Miss Stanwyck married him; and so she gives in. But Cooper and his professor friends, realizing that Miss Stanwyck loved Cooper, outwit the gangsters and rush to New Jersey, in time to stop the ceremony and to see that Cooper marries Miss Stanwyck.

Charles Brackett and Billy Wilder wrote the screen play, and Howard Hawks directed it. In the cast are Allen Jenkins, Dan Duruya, Ralph Peters and others

Not for adolescents. Adult fare.

"Steel Against the Sky" with Lloyd Nolan and Alexis Smith

(Warner-First National, December 13; time, 67 min.)

Just a moderately entertaining program entertainment. The story, which mixes melodrama with farce, is trite, and is developed in an obvious manner. And the characters are not particularly engaging. Only on two occasions is the action exciting enough to hold one in suspense: the first, when the hero is attacked by a drunken ex-worker who had climbed up to the highest point on the bridge construction work where the hero was stationed; and the second, in the closing scenes, when the hero and his brothers risk their lives during a storm to repair a cable spinner at the top of the construction work that had been torn loose by the storm:—

Lloyd Nolan, foreman of the fitters' gang on a bridge construction job, and his brother (Edward Brophy), who worked on his crew, go to lunch; they are greeted by their younger brother (Craig Stevens), who refused to work, feeling that he could make millions on schemes. This time he introduces them to a nitwit professor (Walter Catlett), who needed financing to continue his experiments on a new invention that might net them millions. Nolan refuses to talk to him. Stevens takes Catlett to their home and induces his father (Edward Ellis), who ran the house, to permit Catlett to do his work in the cellar; he even gets Ellis to supply them with cash for materials. Ellis is excited about dinner that night, for Nolan had invited his employer's daughter (Alexis Smith), with whom he had fallen in love. But dinner does not go off smoothly—the professor's experiments cause an explosion. Since Nolan had been hurt slightly, Stevens takes Miss Smith home; she tells him she was not in love with Nolan. They fall in love with each

other, and Stevens goes to work on his brother's crew. When Nolan learns about the romance, he knocks his brother out. Realizing she had caused a rift in the family, Miss Smith tells Stevens she does not love him. Stevens proves his courage by rescuing Nolan, who had gone aloft during a storm to repair a cable, and had slipped. They are both brought down safely. Nolan forgives Stevens. He acts as best man at Stevens' marriage to Miss Smith.

Maurice Hanline and Jesse Lasky, Jr., wrote the story, and Paul G. Smith, the screen play; A. Edward Sutherland directed and Edmund Grainger produced it. Gene Lockhart, Julie Bishop, and Howard daSilva are in the cast.

Morally suitable for all.

"All Through the Night" with Humphrey Bogart, Conrad Veidt and Kaaren Verne

(Warner-First National, January 10; time, 107 min.)

A fast-moving, exciting espionage melodrama, with plentiful comedy. It should have strong mass appeal, for the characters are colorful, and the story provides plentiful thrills. The hero, although of the gangster-type, is sympathetic, for his motives in tracking down the spies are prompted, not for self aggrandizement, but by his desire to help others and later to help his government. One is held in tense suspense almost throughout because of the constant danger to his life. The romance does not slow down the action:—

Bogart, a big-time gambler, is noted for his generosity to his mother as well as to friends. But his mother (Jane Darwell) gets him into trouble on many occasions because of her habit of interfering with other persons' business and of insisting that he investigate. Her latest hurry call to Bogart is caused by the fact that the neighborhood baker (Ludwig Stossel) was missing and his poor wife was worried. Bogart and his henchmen (William Demarest and Frank McHugh) search the premises and find Stossel's body; he had been murdered. Bogart calls the police. Just as he was leaving a young girl (Kaaren Verne) enters the shop and asks for Stossel; when told that he was dead, she suddenly disappears. Feeling that Miss Verne must know something about the matter, Jane Darwell urges Bogart to investigate further. Since Miss Verne had attracted him, Bogart decides to follow his mother's suggestion. Little knowing what he was entering into, Bogart and his two henchmen start out to find Miss Verne. They locate her singing at a night club. Real trouble starts when the night club owner (Ed Brophy) is murdered by a mysterious man who had forced Miss Verne to leave with him. Since Bogart's glove was found near the body, the police send out a call for his arrest. Bogart and his pals trace Miss Verne to a warehouse and later to an auction gallery. Bogart soon discovers that Miss Verne was part of a criminal gang of German spies. She tries to explain that she was an unwilling member—they had threatened to kill her father in Germany unless she joined them. Bogart and his pals meet with many exciting adventures, in which their lives are endangered. Eventually they overpower the gang and place them in the hands of the police, with the evidence against them. He then proposes marriage to Miss Verne.

Leonard Spigelgass and Edwin Gilbert wrote the screen play from a story by Mr. Spigelgass and Leonard Q. Ross. Vincent Sherman directed and Jerry Wald produced it. In the cast are Judith Anderson, Peter Lorre, and Barton MacLane.

Several murders make it unsuitable for children. Good for adults.

"Dr. Kildare's Victory" with Lew Ayres, Lionel Barrymore and Ann Ayars

(MGM, Rel. not set; time, 92 min.)

There's nothing exceptional about this latest addition to the "Kildare" series. Yet it will probably entertain those who have found this series of pictures to their liking. The leading players (with the exception of a change in heroines) are familiar. The story has human appeal, even though it is less exciting than some of the others. Instead of delving into unusual medical cases, the action this time is confined mostly to the trials and tribulations of members on the hospital staff, and to the hero's efforts to help them. It seems as if a new romance is being worked up for "Dr. Kildare." In this respect the future looks bright, for the new heroine, who is brought into the story as a patient, is quite attractive and appealing. The production is up to standard and the performances are good.

Harry Ruskin and Willis Goldbeck wrote the screen play from a story by Joseph Harrington; Major W. S. VanDyke II directed it. In the cast are Alma Kruger, Robert Sterling, Jean Rogers, Walter Kingsford, and others.

Morally suitable for all.

"Babes On Broadway" with Mickey Rooney and Judy Garland

(MGM, Date not set; time, 117 min.)

Here is grand entertainment; it should be enjoyed both by young and old. Sentimental in spots, comical in others, it manages to be consistently entertaining, even though the plot is routine. The musical numbers, both in song and dance, are its strong points, and in that respect it excels, for, not only do the two stars acquit themselves in their customary expert fashion, but they are assisted by a group of young talented performers. One of the best bits, although of short duration, is Mickey Rooney's impersonation of Carmen Miranda; it should delight audiences. There is a pleasant romance:—

Rooney and his two pals (Ray McDonald and Richard Quine), a singing-dancing trio, have faith in themselves but cannot convince any producer of their talents; and so they wait for a break. While eating at a Times Square drug store where all the young "hopefuls" congregated, Rooney meets Judy Garland, an equally unsuccessful actress, and they become good friends. Rooney learns of her interest in a settlement house and decides to produce a show for the purpose of providing country vacations for the poor children, using for his talent all his idle actor and actress friends as well as Miss Garland. They obtain a license to give a block party so as to earn the rental fee for the theatre. Rooney, who had become acquainted with Fay Bainter, assistant to a famous producer (James Gleason), is overjoyed when she offers him a chance to join Gleason's new show. But Miss Garland, expressing her disappointment that he would let down all his friends and the poor children, induces him to give the show. And so Miss Bainter grants them permission to use an old theatre owned by Gleason but abandoned for many years. On the opening night the fire department orders the closing of the show because of fire hazards; yet no one demands his money back; and so the children are assured of their vacation. Gleason arrives after the audience had left, and is persuaded to watch the performance. He is so impressed that he engages the whole cast, and produces the show on Broadway, with great success. This delights Rooney and Miss Garland, who had fallen in love with each other.

Fred Finklehoffe wrote the story, and he and Elaine Ryan, the screen play; Busby Berkeley directed it, and Arthur Freed produced it. In the cast are Virginia Weidler, Donald Meek, Luis Alberni, and Emma Dunn.

Suitable for all.

"The Body Disappears" with Jeffrey Lynn, Jane Wyman and Edward Everett Horton

(Warner-First National, December 6; time, 72 min.)

Just a fair program comedy. Its main feature is the trick photography; it shows characters dematerializing and then gradually reappearing. But this has been done before, even to better advantage, in "The Invisible Man" and "Topper" series; therefore, it lacks novelty. The story is thin and, with the exception of one formula automobile race, lacks fast-moving action. Even the comedy and romance are routine:—

At a bachelor dinner given in his honor the night before his marriage, Jeffrey Lynn becomes intoxicated and passes out. A few of his friends, medical students, decide to play a joke on him; they carry him to the school morgue and place him on a slab in the dissecting room. But before he awakens, his "body" is stolen by an experimenting professor (Edward Everett Horton), who believed he had discovered a serum to bring the dead back to life. Thinking that Lynn was dead, he injects the serum into him and Lynn naturally jumps to "life." Horton is jubilant at the idea that his discovery worked. But Lynn becomes invisible, and complications ensue. All one can see when he walks around is his suit of clothes. While in his invisible state, he visits his fiancée and finds out that she was in love with someone else and wanted to marry Lynn only for his money. After creating a "mysterious" commotion he leaves in disgust. He is amused when his rival is arrested for his supposed murder, but he provides the money for bail. Lynn returns to Horton's home. Horton's daughter (Jane Wyman) is delighted to have him back, for she had seen him in the "flesh" and had fallen in love with him. Horton starts working on an antidote. His colleagues, thinking he had gone crazy, put him in a sanitarium. But Miss Wyman, by injecting the serum into her arm, becomes invisible and thus is able to visit Horton; he, too, uses the serum and thus in an invisible state they both escape. Eventually he discovers the antidote, and everyone is restored to a normal state. Lynn and Miss Wyman embrace.

Scott Darling and Erna Lazarus wrote the screen play, D. Ross Lederman directed it, and Ben Stoloff produced it. In the cast are Willie Best, Marguerite Chapman, Wade Boteler, Craig Stevens, and others.

Morally suitable for all.

"The Vanishing Virginian" with Frank Morgan and Spring Byington

(MGM, No release date; 96½ min.)

This is a family comedy, and although it is somewhat slow in the beginning it is, nevertheless, a good entertainment. It is about a Southern family, of a city in the State of Virginia, and the troubles, sadnesses and the joys that happen to the average family happen also to this family. The best scenes are: the family group in which one of the young sons plays a banjo and other members of the family sing; where Frank Morgan finds Leigh Whipper, the old family colored servant, dead, and carries him into the house in his arms; the other, and most powerful, in the colored church where memorial services were held for the dead servant—the preacher asks Frank Morgan to say the eulogy, and Morgan makes a moving talk. There are other parts that appeal to the emotions and sympathy, and there are many laugh-provoking situations; also romances. There is really no story, but simply an aggregation of episodes revolving around the family, mostly around Morgan:—

Frank Morgan, father of a big family, is against prohibition and he always wins on the ticket as the Commonwealth's Attorney in Lynchburg, Va. His wife, Spring Byington, often retires with a book and forgets that she had a family. Frank Morgan shouts when irritated, but he is kindly at heart, even to the point of providing an attorney to defend a colored person for the murder of a man who had been too intimate with his wife, going so far as to interrupt the murder trial when he realized that the jury was so prejudiced that a verdict of murder in the first degree was sure. Natalie Thompson, a fine pianist, does not want to play the piano—she wants to be a lawyer (out of style at that time). Kathryn Grayson has a fine voice and wants it cultivated, but her father wants her to be an artist. And there is in the family Dickie Jones, 14; Juanita Quigley, 12, and Scotty Beckett, 10—all contributing very vigorously to the family doings. Miss Byington makes Morgan promise that he will not run for office again—she feared that defeat would break his heart. But he is so soft that he can not resist his friends. But just as his wife feared, he runs again and is defeated. Yet he takes his defeat bravely. He is moved deeply, however, when a large number of his friends assemble in front of his house to assure him of their loyalty.

The plot has been based on the novel by Rebecca Yancey Williams. The screen play is by Jan Fortune. The picture was produced by Edwin Knopf, and directed by Frank Borzage. Mark Daniels and Louise Beavers are in the cast.

Good for the entire family.

"You're in the Army Now" with Jimmy Durante, Jane Wyman and Phil Silvers

(Warner-First National, December 25; time, 78 min.)

A fairly good program Army camp comedy. The fact that most of the gags are pretty old does not detract from their amusing quality; this is due to the expert clowning by Jimmy Durante. He is ably assisted in these comedy bits by Phil Silvers. And some of the new gags are fairly comical. Audiences should be set in the right mood by the opening scenes in which Durante and Silvers try to sell vacuum cleaners to disinterested parties, for they provoke hearty laughter. The story itself is lightweight:—

Durante and Silvers, unsuccessful vacuum cleaner salesmen, without realizing what they were doing, both sign papers to join the Army. To their horror they find that their Colonel (Donald McBride) was the man who had chased them out of his home after they had upset the place by a poor demonstration of the vacuum. But the Colonel's daughter (Jane Wyman) sympathizes with them. Durante finds a soldier's life a hard one; he is always getting into trouble and landing in the brig. Durante and Silvers, learning that Miss Wyman was having trouble in her romance with Regis Toomey, a tank officer who had been sent to mechanize her father's unit, much to McBride's disgust, decide to help her out. Durante, posing as a test driver for tanks, takes McBride on a wild ride, wrecking houses and part of the camp. As usual, he lands in the brig. Learning that McBride intended moving his house, Durante and Silvers, without permission, attach the house to a tank and start moving it. Again Durante lands in jail. Durante, while unloading an ammunition truck, sets some shells loose; they explode and blow away part of the foundation under McBride's house, which is left swaying on the top of a cliff. Durante saves the day by using a tank to pull the house to safety. This finally convinces McBride of the usefulness of tanks; and so he approves his daughter's romance with Toomey.

Paul G. Smith and George Beatty wrote the screen play, Lewis Seiler directed it, and Ben Stoloff produced it. In the cast are George Meeker, Joseph Sawyer, William Haade.

Morally suitable for all.

resolution against the practice had been prepared for submission to the convention, but it was tabled on a plea by H. M. Richey, of MGM. Mr. Richey pleaded with the exhibitor leaders to give the producers time to carry on an investigation with a view to establishing guilt.

The subject of charging high percentage terms on pictures with each group of five is another question that should be taken up at once. There are still other questions of importance.

Unity can be brought about, but it is up to the producers. So far as the exhibitors are concerned, they have already demonstrated that they are more than willing to play ball.

"I Killed That Man" with Ricardo Cortez and Joan Woodbury

(Monogram, November 14; time, 71 min.)

This is a pretty good program murder mystery melodrama. Although the plot is far-fetched, it holds one in fair suspense, for the murderer's identity is not disclosed until the end. The action is pretty fast-moving, the dialogue breezy, and the performances adequate. There is a little comedy and a routine romance. It should fare well on a double-feature program in those theatres where the patrons enjoy pictures of this type:—

Before entering the death chamber where he was to be electrocuted on a murder charge, Ralf Harolde is asked by the District Attorney (Ricardo Cortez), in the presence of newspaper men and other witnesses, to divulge the name of the leader of the murder gang. Just as he was about to talk, he is murdered by a small poisoned dart. The murder was so unexpected and had been executed so quickly that Cortez is at a loss to pin the blame on any one. Nevertheless he arrests Harry Holman, one of the men in the room, even though he knew he was innocent. Naturally every one who was in the room is under suspicion. During the investigation, Iris Adrian, Harolde's girl friend, is murdered in the same mysterious way. Joan Woodbury, a newspaper reporter, becomes involved in the case. She inadvertently stumbles onto some valuable evidence and thus discovers the murderer's identity. She goes to his home to confront him. Fortunately for her, Cortez also learns the murderer's identity and, when he hears that she had gone there, rushes to her rescue. He arrives there just in time to save her and to arrest the villain who had posed as a reputable citizen and had even fooled the Governor into appointing him a member of the Parole Board. With the case closed, Cortez turns his mind to romance with Miss Woodbury.

Leonard Fields and David Silverstein wrote the story, and Henry Bancroft, the screen play; Phil Rosen directed it, and Maurice King produced it. In the cast are George Pembroke, Pat Gleason, Jack Mulhall, and Herbert Rawlinson.

Not for children. Adult fare.

"Quiet Wedding" with Margaret Lockwood

(Universal, November 21; time, 63 min.)

This is an English production; and, with the exception of Margaret Lockwood, none of the players are known well to American audiences. Yet it is not limited in its appeal to British audiences alone. It is the kind of program entertainment that should entertain also American family audiences, for it has human interest and comedy. It is good fare for neighborhood theatres. The filming of this picture was delayed by several bombings; but the story contains no mention of war or of propaganda:—

Margaret Lockwood and Derek Farr decide to marry, and tell their respective families of their decision. Although Miss Lockwood wants a quiet wedding, her mother gets busy with plans for a big wedding, and the household is turned topsy-turvy. The commotion, arrival of relatives and of gifts, and the wedding preparations so unnerve Miss Lockwood that she becomes irritable and quarrels with her fiancé. On the day before the wedding she is ready to call it all off. An old friend (Athene Seyler), noticing the state Miss Lockwood was in, suggests to Farr that he force her to take a long drive with him and then to make love to her. He follows her advice, and takes Miss Lockwood to their honeymoon apartment just to look things over. She is so happy to be away from the fuss that she relaxes and falls asleep. Farr decides not to disturb her. The next morning they start driving back home to get ready for the wedding. They meet with an accident, are arrested, and are compelled to appear before the Magistrate. They are both terrified lest their guests gather and they would not be there. Miss Lockwood finally telephones her father; he rushes to their aid with Farr's father. They finally get away. Miss Seyler sneaks Miss Lockwood into the house without her mother knowing anything about it. The couple dress and manage to get to the church in time for the wedding.

Terence Rattigan and A. deGrunwald wrote the screen play from the stage play by Esther McCracken; Anthony Asquith directed it, and Paul Soskin produced it. In the cast are Marjorie Fielding, A. E. Matthews, Jean Cadell.

Morally suitable for all.

"Sing For Your Supper" with Jinx Falkenburg and Buddy Rogers

(Columbia, December 4; time, 65 min.)

Just a minor program entertainment. The plot is hackneyed and the production values are ordinary. Moreover, the players lack box-office drawing power. It has, however, for the masses two features that may please them; one, the musical interpolations; and the other, Bert Gordon's clowning. Known to radio audiences as "The Mad Russian," Gordon manages to provoke laughter each time he appears. Even so, it is doubtful if the picture is suitable for more than second place on a double feature program in neighborhood theatres:—

Jinx Falkenburg, an heiress, overhears the manager (Henry Kolker) of her real estate holdings telling Buddy Rogers that he and his band would have to vacate the dance hall they were running because they could not pay rent. Deciding to investigate for herself, she goes to the dance hall, and is mistaken for one of the hostesses by a customer. Rogers comes to her rescue; believing that she was a poor girl out of a job, he offers her work as a hostess, which she accepts. When the regular singer (Bernadene Hayes) leaves, Rogers promotes Miss Falkenburg to the position of band vocalist. In the meantime, she orders Kolker to extend the time of occupancy for Rogers, and arranges, without Rogers knowing anything about it, for him to get a better place. Rogers is overjoyed, and looks forward to a gala opening night. His publicity agent (Don Beddoe) accidentally learns of Miss Falkenburg's identity and plans to use it to their advantage. That night Miss Falkenburg tells Rogers who she was, but promises to sing with the band on opening night. He gives his word of honor that he would say nothing about her to anyone. But Beddoe spreads the news in all the newspapers, and Miss Falkenburg, thinking that Rogers had done it, cancels all arrangements. Some time later Beddoe tells her the truth, and she forgives Rogers. She and Rogers had fallen in love with each other and decide to marry.

Harry Rebuas wrote the screen play, Charles Barton directed it, and Leon Barsha produced it. In the cast are Eve Arden, and Benny Baker.

Morally suitable for all.

"Miss Polly" with Zasu Pitts and Slim Summerville

(United Artists-Roach, November 14; time, 44 min.)

When Hal Roach announced his "streamlined" features, every one in the industry thought that he would pack into a four-reel feature the action and the human interest, or the comedy, that formerly he packed into features of double the length. Unfortunately, such has not been the case with the exception of one—"Tanks a Million." The present picture has been founded on a creaky old story, and childish. The comedy is forced. The romance is not of any consequence:—

Zasu Pitts, living in Millville, a small country-town, is so romantically-minded, even though she was an old maid, that she arranges a meeting between young Dick Clayton and Elyse Knox, daughter of Kathleen Howard, head of the Civic League, consisting of the town's joy killers. When Miss Howard discovers the lovers in a tryst she locks her daughter in her room. Slim Summerville, the town's inventor, uses his contraptions to help Elyse elope with Dick but he makes a mess of things: his smoke-producing machine gets stalled, and the smoke from its flue so fills Miss Howard's home where the members of the Civic League were meeting that every one of them is driven out. To Dick's pleas to elope with him, Elyse turns a deaf ear; she feared her mother. Miss Pitts then decides to do something: Recalling a certain brew, which had magic properties on lovers, she takes Slim and goes to the cellar and the two sample bottle after bottle until they strike the right bottle. She becomes intoxicated and starts making love to every one she meets. She enters the Civic League quarters during a meeting and, when the League members express horror at her conduct, she dangles a skeleton out of the closet of every one of the members. Miss Howard faints and Miss Pitts gives her a sip of her magic potion. This transforms her completely. She now gives her consent to the young lovers.

The screen play is by Eugene Conrad and Edward E. Seabrook. It was directed by Fred Guiol.

There is nothing objectionable in it from the moral point of view. It may go over in small theatres that cater to non-discriminating people.

HARRISON'S REPORTS

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A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

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Vol. XXIII

SATURDAY, DECEMBER 13, 1941

No. 50

HERE AND THERE

THE OTHER DAY I ASKED a prominent Allied leader whether there was any hope that the "Unity" committee will be able to reconcile the differences between independent exhibitors and distributors, and was told by him that it all depends on how sincere are the distributors. So far, he said, the distributors have not shown sincerity in their dealings with the independent exhibitors under the Consent Decree.

For instance, the complaint about forcing shorts with features, he said, is justified; he knows of many cases himself. And it is practiced with vengeance, for many exhibitors are compelled to agree upon a weekly-payment plan, just as was the case before the Consent Decree was signed.

The home offices of the five consenting distributors have been specific on the subject of observing the provisions of the Consent Decree; they have given definite instructions to their sales forces to the effect that they are not to compel any exhibitor to buy shorts in order for him to obtain the features. If they allow their salesmen to violate that provision of the Consent Decree, the home office officials are just as guilty as are their employees, and, if the violation becomes more or less general, they can be held in contempt of court.

Isolated cases are, of course, arbitrable, in which case the violators may be fined \$500 for each violation. But then it is a matter of proof, and it is hard to prove a violation in isolated instances. The exchangeman may deny that he had compelled the exhibitor to buy the shorts in order that he might be permitted to buy also the features, and the exhibitor will have a hard time proving the contrary. But in the event that the cases of violation have been many, the abused exhibitors may lodge complaints with the Department of Justice, which may, if it satisfies itself that there have been violations, go before Judge Goddard and demand punishment for the violator companies as well as the violator employees.

But who among exhibitors wants to go that far? The exhibitor realizes that he has to "live" with the distributors and rather than incur their ill will he prefers to remain silent and, either refrain from buying that company's product, or buy it along with the shorts.

Let us watch to see what the Joint Conference Committee will do. If it will do nothing to relieve the situation, then legislation is the only way out

* * *

THE MORE ONE STUDIES the decisions of the Appeal Board the more one realizes the value of the present arbitration system.

The system that was in force in the early twenties up to the time it was outlawed by the District Court in New York City (in 1929) was faulty in two respects: it was compulsory, and it had no National Appeal Board. There was a local board in each of the distribution centers, just as there is now, but there was no higher authority to check upon their decisions so as to determine whether they were right or wrong. Most of those boards were biased, as every one who was connected with the motion picture industry at that time very well knows, because they were controlled by the producers' association of which Will H. Hays is the head; and since their awards were conclusive, an exhibitor could be "railroaded" through without any recourse, unless, of course, he could prove either collusion or bias, a difficult and costly process, to say the least.

With the present setup, no abuse seems possible. If a local arbitrator's award is just, the Appeal Board upholds him; if it is unjust, it reverses him; if it is just in some points but unjust in others, the Board modifies the award. But it always takes pains to explain why it has upheld him, reversed him, or modified his award.

He who studies the decisions of the Appeal Board cannot help being struck with the feeling that its members try to be scrupulously fair; their opinions give one the impression that they give the facts of each case a thorough study before making a final decision.

* * *

A CALIFORNIA EXHIBITOR has written me partly as follows:

"Regarding the issue of November 15th, and the letter from your exhibitor friend, the half has not been told.

"The Consent Decree is the little exhibitor's 'Munich.'

"Why does it have to go on for a year? Three months of it has dented dozens of little exhibitors, six months of it will bend them, and a year will break them beyond repair.

"Why does it have to go on?

"It has not improved one single feature, and it has taken away every possible chance to get rid of the 'lemons.'

"Why does it have to go on? Why can't the Government and the producers agree that it was a mistake for everybody, and call off . . . the block-of-five selling?

"We repeat: the little exhibitor has been 'Muniched!'"

"Johnny Eager" with Robert Taylor, Lana Turner and Van Heflin

(MGM, January 16; time, 107 min.)

A strong gangster melodrama, strictly for adults. The character portrayed by Robert Taylor, that of a gangster leader, is so ruthless and hard, that one cannot feel sympathy for him; yet he gives an unusually fine performance, making the part both colorful and interesting. There are, however, a few characters who do win one's sympathy. Van Heflin, in the part of the gangster's philosophical, brilliant, but hard-drinking friend, is the most engaging; so well does he portray this character, that one forgives his weaknesses and admires his fine traits, loyalty being the strongest. Another appealing character is that which is enacted by Robert Sterling, who is willing to sacrifice everything to bring happiness to the heroine. The action is of the usual gangster variety; the picture ends in a blaze of gun fighting and the death of Taylor:—

Taylor, a former big-time gangster and ex-convict out on parole, convinces Henry O'Neill, head of the parole department to whom he makes his monthly reports, that he was now leading an honest life as a taxi driver. Unknown to the police, Taylor used the honesty gag just as a front to cover up his criminal activities, which he had never abandoned. Taylor accidentally meets Lana Turner, a society girl; she falls madly in love with him. Despite the pleas of her step-father (Edward Arnold), a wealthy civic-minded lawyer who had helped send Taylor to prison, and of her society fiancé (Robert Sterling), she continues to see Taylor. In an effort to force Arnold to withdraw an injunction he had obtained against the opening of a dog-race track secretly owned by Taylor, Taylor, in the presence of Miss Turner, stages a fight with one of his henchmen; pretending that the man was getting the best of him, Taylor shouts to Miss Turner to get a gun. She does and shoots the man, thinking she had killed him; she does not know that the gun contained blanks. Taylor then confronts Arnold and promises to keep quiet in return for the privilege of opening the track. Arnold consents; but Miss Turner becomes ill over the incident. It is then that Taylor realizes he really loved her. He tries to tell her the truth but she refuses to believe him. With the aid of Sterling, he gets her to a certain street where he confronts her with the man, whom Taylor intended to kill because he had double-crossed him. When she refuses to leave him, Taylor knocks her out and sends her away with Sterling. He then shoots it out with his henchman and his pals; they are all killed.

James Edward Grant wrote the story, and he and John L. Mahin, the screen play; Mervyn LeRoy directed it, and John W. Considine, Jr., produced it. In the cast are Patricia Dane, Glenda Farrell and Diana Lewis.

Not suitable for children or adolescents.

"Bahama Passage" with Madeleine Carroll and Stirling Hayden

(Paramount, Rel. not set; time, 83 min.)

Here is one picture in which the tropical island background and the excellent technicolor photography play an important part, for that, and the popularity and good looks of the two stars, are its chief selling points. The story is weak and slow-moving; as a matter of fact dialogue has been substituted for action. And in one or two spots, where Miss Carroll boldly tells Hayden that she was determined to make him fall in love with her, the talk is somewhat suggestive. But the pictorial beauty is entrancing:—

For generations, Stirling Hayden's family, assisted by many Negroes, mined salt on Dildo Cay, a barren, white-sand island in the Bahamas. When Hayden's father meets with an accidental death, his mother (Flora Robson), a highly nervous woman, insists that the natives had murdered him. She pleads with Hayden to permit her to bring to the island an overseer who could rule the natives with an iron hand, for she felt that Hayden was too soft for them. Just to satisfy her, Hayden agrees to this, only because he felt that the man would not stay with them very long. They go to Spanish Harbor to pick up the new overseer (Leo G. Carroll), who had brought with him his daughter (Miss Carroll). Hayden is disappointed that his wife (Mary Anderson), who had been visiting her mother, was not ready to return to the island with him. Hayden acts as rudely as possible to both the overseer and his daughter. No sooner does Carroll arrive at the island, than he gets in wrong with the natives, who were already upset at the idea of having a stranger rule them. Hayden warns Carroll. Miss Carroll falls

madly in love with Hayden, and is heartbroken when she learns that he was married. When Hayden receives a note from his wife asking him to come to her, Miss Carroll goes with him, for she had to attend to some business for her father. Hayden was unaware that her father was a scoundrel; he could not get along unless she shielded him and did his work. When Hayden visits his wife, he learns that she wanted a divorce, for she did not love him and could not live on the lonely island. Hayden and Miss Carroll return to the island to find the natives in an uproar, for Carroll had shot and killed one of them. The excitement kills Miss Robson. Knowing that Hayden had fallen in love with Miss Carroll and would not prosecute her father, the natives abduct him and leave with him for the mainland. Left alone, Hayden and Miss Carroll express their love for each other and plan to leave the island to live in Nassau. But one day the natives return; they inform Hayden that Carroll had drowned himself. Hayden insists that he was duty-bound to remain on the island; he refuses to subject Miss Carroll to the lonely life. But she finally convinces him that she belonged there and they are united.

Virginia VanUpp wrote the screen play from a story by Nelson Hayes; Edward H. Griffith directed and produced it. Cecil Kellaway, Leigh Whipper, Dorothy Dandridge, and others are in the cast.

Not for children or adolescents.

"Sullivan's Travels" with Joel McCrea and Veronica Lake

(Paramount, Rel. not set; time, 91 min.)

This is good adult entertainment for the class trade. The star names and the popularity of Preston Sturges, as author-director, should help it considerably at the box-office. Combining high comedy with romance and melodrama, Mr. Sturges has concocted a plot that is both original and interesting. The first half, which concentrates on the comedy angle, is highly diverting. Many spectators may be surprised by the sudden switch in the second half to stark melodrama. Although it is more entertaining when it sticks to comedy, the picture continues to hold one's interest also in the second half. The romance is pleasant:—

Joel McCrea, a famous Hollywood director, noted for his success in directing comedies, suddenly decides that he wanted to direct a drama with a message. Robert Warwick and Porter Hall, heads of the studio, pull their hair in despair, warning him that, since he had always had wealth, he could not understand the plight of poor folk. So McCrea decides to dress up in tramp's clothes and go out and see life for himself. The studio insists on having a staff and a luxurious trailer follow him on his adventures. He finally strikes a bargain with them—if they would leave him alone for two weeks he would meet them at an appointed place and give them all the pictures and publicity they wanted. McCrea thumbs rides and to his surprise finds himself back in Hollywood. He enters a lunch wagon, but realizes he had no money. Another patron (Veronica Lake) insists on paying for his breakfast. She was broke anyhow, and was going to hitch back home since she could not get a break in pictures. McCrea finally tells her who he was and takes her to his swanky home. His idea was to help her and then continue on his way. But she had fallen in love with him, and feeling that he was too innocent to travel alone, insists on accompanying him, also dressed as a tramp. They have many adventures and finally go back home. McCrea, feeling he had had enough of realism, goes out on one more spree to hand out to tramps five dollar bills. One of the tramps hits him on the head and steals his money and his shoes. But the thief falls under a train and is killed. The shoes are identified as McCrea's, and he is mourned by all his friends as dead. His former wife, whom he had married just to save money on his income tax, but who had cost him a fortune, immediately remarries. In the meantime, McCrea, who had awakened dizzy and shaken up, goes berserk when a railroad guard strikes him; he hits back and is arrested, tried, and sentenced to a prison camp for six years. No one believes him when he tells them who he is. He then "confesses" to having killed McCrea the director. In that way he gets his picture in the newspapers. Miss Lake and his friends see it and rush to his help. Freed and back in his proper place, McCrea decides to stick to comedy. He and Miss Lake plan to marry.

Paul Jones produced it. William Demarest, Franklin Pangborn, Byron Foulger, Margaret Hayes, Eric Blore are in the cast.

Morally suitable for all.

"Mr. Bug Goes to Town"

(Paramount, Rel. not set; time, 78 min.)

This Fleischer feature cartoon, produced in technicolor, is a good technical achievement. Yet the story lacks strong adult appeal; and thus it should appeal chiefly to children. The fact that the animation is good, that the color is attractive, and that it contains a few original ideas cannot overcome the story's weakness. The picture cannot compare with "Dumbo," in which the trials and tribulations of the little elephant interest one deeply. In "Mr. Bug Goes to Town" there is not one character strong enough to win and hold one's sympathy.

The story tells of the troubles little insects (drawn to resemble people) have in trying to keep their community intact and out of the way of human reach. They live in a rundown patch of earth, formerly a garden, near Broadway. If only some one would repair the broken, rusty iron fence that had once protected them, and thus keep the humans out of their domain, life would be sweet again. Honey, most beautiful of the insects, could marry C. Bagley Beetle, the wealthiest insect, and move to the "highlands" away from humans; but she loved Hoppity, a well-meaning but poor insect, who was always trying to help his people. Beetle orders his henchmen to do away with Honey's father and Hoppity, so that he could force Honey to marry him. Beetle and his henchmen steal and hide a letter addressed to the owner of the property; this letter contained a check which the owner would have used to repair the property. The owner is, therefore, compelled to sell, and signs are posted that a skyscraper would be built there. Beetle, without divulging the facts to the insects, offers them his estate for protection if Honey would marry him. She prepares to make the sacrifice. But Hoppity, who had been imprisoned by Beetle, escapes and warns them. He gets the hidden letter to the former owner. The man builds a garden atop the skyscraper, and the insects make their homes there in safety. Hoppity and Honey marry.

"Midnight Angel" with Robert Preston and Martha O'Driscoll

(Paramount, Rel. not set; time, 76 min.)

Although the players are not strong box-office attractions, and the plot is far-fetched, this spy melodrama is good entertainment, particularly for the action-loving fans. The brisk pace and engaging performances help it considerably. One is kept in suspense throughout because of the constant danger to hero and heroine, who are innocent victims of a spy ring. Their adventures in tracing down the spies in an effort to clear their own names lead them into situations that are at times amusing and at other times thrilling. The tension is relieved by some comedy and the development of the romance:—

Philip Merivale, technical advisor to the American Defense Corps, works with officials in preparing a test blackout and air raid in a large American city. His work is interrupted when he is called to court to testify as character witness on behalf of Robert Preston, a young inventor accused of the murder of his co-worker on an anti-aircraft range finder. The chief witness against Preston is Eva Gabor, a night club singer, who testifies that Preston had killed his friend in an argument over her. The fact that Preston insists that he had never seen Miss Gabor carries little weight with the court. He is found guilty and sentenced to die. The police van in which he was being taken to prison starts out during the blackout and crashes into another car. In the excitement that follows, Preston escapes, but he is handcuffed. Martha O'Driscoll, a young telephone operator who was looking for her dog, which had been lost during the blackout, becomes acquainted with Preston and believes his story. She finally manages to get the handcuffs off. But she insists on working with him in an effort to find who had framed him and why. Their investigation leads them to the munitions plant where Preston had worked. They overhear Louis J. Heydt, a test engineer, phone his chief in spy work; the chief turns out to be Merivale himself. Preston forces Heydt to talk and learns that the spies had placed in one of the test bombers flying over the city live bombs, which were supposed to be dropped on the munitions plant; the plant and Preston's invention would then be demolished. With the help of police and army men, Preston manages to signal the bomber to land, thus outwitting the spies. Merivale is arrested and confesses. With his name cleared, Preston turns his attentions to Miss O'Driscoll.

Franz Spencer and Curt Siordmak wrote the story, and Lester Cole and W. P. Lipscomb, the screen play; Ralph Murphy directed it, and Burt Kelly produced it. In the cast are Thurston Hall, Mary Treen, J. Edward Bromberg. Morally suitable for all.

"No Hands on the Clock" with Chester Morris and Jean Parker

(Paramount, Rel. not set; time, 76 min.)

A fair program murder mystery melodrama. It will probably go over with followers of pictures of this type, for the murderer's identity is not revealed until the end; moreover, the action moves at a fairly brisk pace. The story is not particularly novel yet it holds one's interest to some degree, for it combines, in a pleasant way, melodrama with romance and comedy. The performances are good:—

Chester Morris, a private detective, assigned by his employer (George Watts) to find Jean Parker, who was missing from her home, not only finds her but falls in love with her and marries her. Watts flies to Reno, where Morris and Miss Parker had stopped to spend their honeymoon, and pleads with Morris to take on a new assignment. Morris refuses; but when Watts promises to buy Miss Parker a mink coat, she induces him to accept. Morris and Watts drive out to the ranch owned by wealthy James Kirkwood. His son was missing for two weeks and he wants Morris to find him. Morris' investigations lead him to several shady characters, and into many exciting adventures. In the meantime Miss Parker is sorry that she had given her consent for Morris to work on the case, for she had become jealous of his talks with a blonde, who was somehow connected with the case. In the meantime, two persons are murdered. Kirkwood receives a note demanding \$50,000 ransom for his son's release. Morris gets into further difficulty when a notorious criminal (Dick Purcell) mistakes him for another criminal. Morris finally gets all the suspects together, and proves the guilt of one of them. The case is solved, the detectives collect their fee, and Morris and Miss Parker look forward to a happy honeymoon.

Maxwell Shane wrote the screen play from the novel by Geoffrey Homes. Frank McDonald directed it, and William H. Pine and William C. Thomas produced it. In the cast are Rose Hobart, Astrid Allwyn, Rod Cameron, and others. Not for children.

"Paris Calling" with Elizabeth Bergner, Randolph Scott and Basil Rathbone

(Universal, January 16; time, 96 min.)

This spy melodrama, which revolves around an anti-Hitler underground movement in France, is only fair. The story is highly far-fetched, and more stress has been placed on performances and dialogue than on action, with the result that occasionally it drags. Even the closing scenes, which are supposedly the most exciting, fail to thrill one, for the action is so unbelievable that it is slightly ludicrous. The star names may help it, but it is doubtful if it will receive any oral advertising. There is a romance:—

Elizabeth Bergner, a wealthy French aristocrat, is warned by her fiancé (Basil Rathbone) to leave Paris immediately with her mother, for he, a plotter against his own government, knew that the Germans were about to enter the city. She leaves by car with her mother, and soon they are on a road jammed with fleeing Parisians. A sudden air raid by the Germans kills many of the innocent people; her mother dies from the shock. Grief-stricken, she returns to her home with her mother's body. She finds her servants and other plain people of the neighborhood holding a meeting to form an anti-Hitler underground movement. She contributes all her possessions to the movement, and offers her own services as a spy. Being an excellent pianist, she is assigned to play a piano in a cheap cabaret in a seaport town. The piano was connected to a radio transmitting set and the music she played contained messages to all their members. To the cabaret comes Randolph Scott, an American flyer who had joined the R.A.F., but who had been accidentally left behind. She believes in him; for this she is called down by her superiors, who felt that she was endangering their work by taking up with strangers. To test further her loyalty, she is asked to meet Rathbone, now an important member of the Nazi-controlled government, and to spy on him. She not only spies on him, but she kills him in order to take from him important plans of German moves. She then returns to the cafe. But she is followed there by the Gestapo chief. Through her piano playing, she gets a message through to the British telling them of their danger. A band of British sailors, sent in a captured German flying boat, overpower the Nazi men, and rush Scott, Miss Bergner, and a few other leaders into the plane and set out for England. Miss Bergner and Scott, now in love, are overjoyed.

Benjamin Glazer and Charles S. Kaufman wrote the screen play, Edwin L. Martin directed, and Benjamin Glazer produced it. In the cast are Gale Sondergaard, Eduardo Ciannelli, Lee J. Cobb, and others.

Not for children.

"Road Agent" with Dick Foran, Leo Carrillo and Andy Devine

(Universal, Dec. 19; time, 60 min.)

A formula Western. It has a few scenes of fast horseback riding, of fist and gun fights, and of encounters between the hero and the villain. But occasionally it slows down because of the forced attempt to inject comedy and romance into the story. Foran sings two songs pleasantly:—

Dick Foran and his two pals (Leo Carrillo and Andy Devine) waylay three bandits who had stolen a gold shipment from the stagecoach and take from them the gold. After deducting ten per cent for their services in getting back the gold, they leave the money in front of the bank and hide out. The real crooks spread a rumor that Foran and his two pals were guilty of all the crimes that had been perpetrated in the territory. Samuel Hinds, the town banker, was actually in league with the crooks; he wanted to break away from them but the chief (Morris Ankrum) refused to let him. Foran and his pals are finally arrested on a murder charge. But Anne Nagel, an old friend of Foran's, but now married to one of the crooks, clears them. Foran agrees to undertake the job of Sheriff. He brings law and order to the town. But Ankrum and Hinds are determined to get rid of him. They plan to get him out of the way and clean out the bank; thus he would be discredited. But he outwits them, and robs the bank himself. He and his pals take the money to Hinds' home for safe-keeping. In a gun battle with Ankrum and his gang, the leader and most of the men are killed; the others are captured. Foran and his pals decide to leave; Foran sends a note to Hinds telling him that now that Ankrum was out of the way he, Hinds, could live a decent life again. Hinds is thankful for this, for the sake of his daughter (Anne Gwynne), who was loved by the young Mayor of the town.

Morgan Cox, Arthur Strawn and Maurice Tombragel wrote the screen play, Charles Lamont directed and Ben Pivar produced it. In the cast are Richard Davies, and others.

Morally suitable for all.

"Tuxedo Junction" with Weaver Bros. and "Elviry," and Frankie Darro

(Republic, Nov. 25; time, 70 min.)

This is typical of the other pictures in which the Weaver Bros. and Elviry have appeared; that is, it is entertainment for the family trade, and it should fare best in the localities where these stars are popular. The story is neither novel nor particularly exciting; yet it has human interest, a little comedy, as well as music, and for that reason it shapes up as a pretty good program entertainment:—

Thurston, an ill-tempered millionaire, whose estate adjoined the truck-garden farm owned by the Weavers, is annoyed at the slightest noise they make. His daughter (Lorna Grey) is spoiled and sides with her father. He becomes particularly irritated when the Weavers take into their home three migrant boys, whom Thurston had accused of attempting to steal his daughter's automobile. The leader (Frankie Darro) of the boys, who was tough and refused to believe that any one would be kind unless there was a profit involved, declines to cooperate with the Weavers. He even brings a gang of migrant boys to the farm, just to see what the Weavers would do. He is surprised when the elder Weaver agrees to keep all the boys and to share profits with them if they would work on the farm. They all cooperate but Darro. His eyes are opened finally and he joins in the hard work of raising flowers for the float to be entered by their city in the Pasadena Tournament of Roses parade. At the last moment the city board refuses to buy the flowers because of orders from Hall. And so the Weavers and Darro decide to enter their own float; fortunately they obtain a backer. They have engine trouble while driving the float to the parade grounds, and almost lose their place in the parade. Since the motor would not work, they all join in pushing the float-themselves. They win the prize. Hall is so happy that he forgives everyone. Miss Grey, too, changes; she had fallen in love with the young probation officer who had helped the boys.

Dorrell McGowan and Stuart McGowan wrote the screen play, Frank McDonald directed and Armand Schaefer produced it. In the cast are Sally Payne, Clayton Moore, Billy Benedict, and others.

Morally suitable for all.

"Sealed Lips" with William Gargan, June Clyde and John Litel

(Universal, December 5; time, 62 min.)

A fairly good program melodrama; it should fare well as the supporting picture on a double-feature program. The story is pretty interesting, the action moves at a fairly good pace, and the characters are believable. William Gargan handles the part of a detective in a natural manner, and wins one's sympathy. He teams up well romantically with June Clyde, a newspaper reporter. The romance, however, does not retard the action:—

Gargan, investigator for the State Bureau of Investigation, is amused when his chief (Addison Richards) tells him that he had a hunch that a notorious criminal (John Litel), supposedly confined in the federal prison, was going about free while his double was serving his time for him. Gargan interviews Litel at the prison, and comes to the conclusion that Richards was right, for the prisoner was interested in flowers and was soft-spoken, while the real criminal was extremely tough. Gargan leaves for New York. He goes to the library of a well-known newspaper to look up clippings. Working with him is Ralf Harolde, who poses as his valet. Miss Clyde, reporter on the newspaper, becomes suspicious and hounds Gargan for a story. He promises her a break when the case is cracked. Gargan and Harolde finally trace the real criminal (also played by Litel) and his gang. Gargan forces a confession from Anne Nagel, wife of the innocent man in prison; she tells him that the real criminal had promised to pay them well, and that once her husband was released he would leave them alone. Gargan captures Litel, the criminal, and takes him to the prison. But, since his time was supposed to be up, they release him, intending to follow him and arrest him on another charge. But the gangster's henchmen, thinking that it was the double who was released, and following instructions of the gangster chief, kill the chief himself. The case is thus closed, and the innocent man is freed. Gargan and Miss Clyde fall in love with each other.

George Waggoner wrote the screen play and directed it; Jack Bernhard was producer. Mary Gordon, Joe Creham, Russell Hicks are in the cast.

Not suitable for children.

"Confessions of Boston Blackie" with Chester Morris and Harriet Hilliard

(Columbia, Jan. 8; time, 64 min.)

This is a fair program melodrama. In spite of the fact that the plot is routine, it has the kind of action that the fans usually enjoy—fist fights and clashes between the police and the villains. Moreover, there are a few good comedy touches and a suggestion of a romance. Chester Morris handles the title role effectively; as a matter of fact his performance is superior to the story material:—

While attending an auction with a wealthy friend (Lloyd Corrigan), Chester Morris, reformed jewel thief, meets police inspector Richard Lane. Lane does not believe Morris when he tells him he was there merely to help Corrigan bid for a certain statue. Harriet Hilliard, owner of the statue, sits next to Morris. When the bids are started on the statue, she walks up front to inspect it. Just as she exclaims that the statue was an imitation, one of the gang responsible for the trick fires at her; Morris in turn fires at the man. The gangster's bullet, instead of striking Miss Hilliard, hits and kills the leader of the gang, who had been standing on the platform with her. Morris starts giving chase to the murderer. But he is stopped by Lane, who insists that he was the murderer. Morris manages to elude Lane, for he felt that unless he caught the criminal, he surely would find himself in trouble, particularly since the body of the dead man had mysteriously disappeared. Morris finally follows them to a secret hideout, where originals of famous works were brought and copied and the originals thus kept. Miss Hilliard is forced by one of the gangsters to go there too. But Morris' friend and assistant notify Lane of Morris' trouble, and the police break in. The electric switch is put out of order and they cannot get out. Morris starts a fire, thus bringing the fire department to their rescue. He recovers the real statue for Miss Hilliard; she needed the money to send her sick brother to the country.

Paul Yawitz and Jay Dratler wrote the story, and Mr. Yawitz, the screen play. Edward Dmytryk directed and William Berke produced it. In the cast are George E. Stone, Joan Woodbury, Walte Sande, and others.

The shooting makes it unsuitable for children.

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Vol. XXIII

SATURDAY, DECEMBER 20, 1941

No. 51

THE CHICAGO INDUSTRY CONFERENCE

As every one of you undoubtedly knows by this time, representatives of exhibitors and of producer-distributors, at the invitation of Allied States Association, met in Chicago last week for devising means and ways whereby the interests of the motion picture industry may best be protected and promoted, and differences composed.

The trade papers have said, of course, that the meeting was highly successful, and private information received by this office indicates that such an assumption is correct in every detail.

How seriously the industry took this conference may be evidenced by the fact that the producer-distributors were represented by top executives, and representatives of every type of exhibitor organization were there.

From the producers' side, the following were present:

For Loew's, Inc.: Nicholas Schenck, Robert Rubin, William F. Rodgers, H. M. Richey.

For Paramount: Barney Balaban, Austin Keogh, Neil F. Agnew, and Claude Lee.

For RKO: George Schaefer and Ned Depinet.

For Twentieth Century-Fox: Tom Connors and Felix Jenkins.

For Warner Bros.: Joseph Bernhard and Howard Levenson.

For Columbia: Jack Cohn and Abe Montague.

For Republic: James R. Grainger.

For Monogram: Steve Broidy.

From the exhibition side, the following were present:

For Allied: Abram F. Myers, H. A. Cole, Jack Kirsch, Martin Smith, Roy Harrold, and Sidney Samuelson.

For MPTOA: Ed Kuykendall, Fred Wehrenberg, Jack Miller, Oscar Lam and Max Cohen.

For PCCIT (Pacific Coast): Robert Poole, Jack Y. Ber-
man, H. V. Harvey, Bob White and L. O. Lukan.

For Allied of Nebraska: Leo F. Wolcott.

For MPTO of Virginia: Sydney Gates and Col. Barton.

For Intermountain: John Rugar.

For ITO of New York: Harry Brandt.

Jack Kirsch acted as temporary Chairman at the first meeting. Abram F. Myers opened the meeting with a speech that made a fine impression.

After the speeches were over, a steering committee representing the different exhibitor organizations and the producer-distributor was appointed to evolve a plan of procedure. After working all night, the committee presented to the full body on Wednesday morning the following five points:

"1. Co-ordination of policy and action in reference to taxation.

"2. Co-ordination of policy and action in protecting the good name and integrity of the industry as a whole.

"3. Formulation of plans for institutional advertising and other good will activities.

"4. Protecting the necessary supplies of the industry by securing proper priority ratings.

"5. Formulation of a program providing, if possible, for the adjustment or modification of policies or practices of one branch or member thereof which are opposed by any other branch or a substantial portion thereof." (Editor's note: These points are what Allied proposed originally, with the exception of two points, omitted for good reasons.)

The Committee decided that the name of the organization

should be known as "Motion Picture Industry Conference Committee," and should be constituted as follows:

Five members from Allied.

Five members from MPTOA.

Five members from the independent exhibitor groups.

One member from each of the national distributors.

A subcommittee has been appointed for each of the points on the agenda. Thus responsibility for carrying out the decisions taken at that meeting has been divided, to good advantage.

The plan evolved at that meeting will be submitted by each group to its parent body for ratification. Allied will submit it to its board of directors.

As stated in the beginning of this editorial, Mr. Myers' speech made a deep impression by its temperateness. Since cooperation between the different industry branches is something new, Mr. Myers did not want to assume the responsibility of having the plan be more than voluntary. "It is safer," he said, "to equip an infant about to take its first steps with a baby-walker than with a pair of roller skates."

As to effecting a merger between the different exhibitor organizations, Mr. Myers made it clear that Allied did not approve of such a move.

In the matter of financing the new organization, too, he stated that Allied did not wish to assume any financial burden.

He proposed that the members of the organization should not be bound to the decisions taken by means of voting, for the reason that, no company executive, responsible to his board, would be willing to put his company in a position where its sales policy could be controlled by votes of a combination of exhibitors and business rivals. Likewise, no exhibitor leader with a proper regard for his responsibility would expose his organization to the control of a combination of distributors and other exhibitor representatives. "Not only would such action be improvident and beyond the authority of those attempting it," Mr. Myers said, "but it would involve legal considerations of so grave a nature as to require the active participation of lawyers in the deliberations at all times." For all these reasons he suggested that the action of the representatives of the different groups be voluntary. He felt that, if there is good will on the part of each group, a solution can certainly be found for most problems that might be brought before the body for consideration.

Calling the attention of those present that the exhibitors, because of their position, should be regarded by the distributors as something more than buyers of film, Mr. Myers felt that concessions should be made to them so as to keep them happy. "The exhibitors are the outposts of the industry," he said. "They should be the outposts of good will. They can be a bulwark against unfair taxation and regulation. Smarting under conditions which they believe to be unjust, they possess great capacity for mischief. Exhibitors, like cows, function best when they are contented. . . . Each has his own sphere of influence, and is capable of striking mighty blows for the common defense when he feels that he is justly treated. The security of all may depend upon whether they pull an oar or merely rock the boat. Concessions will be justified in order to attain this stability and teamwork.

"Gathered in this room are the men who have built the great motion picture industry: the executive heads of the producing and distributing companies, the foremost exhibitor leaders. The job that confronts us presents obstacles, but no task is too great for the type of leadership here represented. All that is needed is the will to cooperate, to give and take, to be fair and just, to live and let live. I am confident that

(Continued on last page)

"Mr. and Mrs. North" with Gracie Allen

(MGM, January 23; time, 67 min.)

A fairly pleasant program entertainment. It is a combination murder-mystery melodrama and marital comedy. Although the plot is a little far-fetched, it holds one's interest pretty well because the murderer's identity is not disclosed until the end. But most of the picture's entertainment value is derived from the comedy provided by Gracie Allen. As the scatter-brained "Mrs. North," who discovers the body, and then talks too much, thereby placing her own husband under suspicion, she provokes laughter with each appearance. The fact that her chatter finally helps the police to unravel the mystery is comical, too, since she had no idea that she was saying anything to incriminate the murderer. The character portrayed by Miss Allen is not as silly as those portrayed heretofore; in this picture she is somewhat more normal:—

Miss Allen, happily married to William Post, Jr., greets her husband when he returns from a one-day business trip out of town. After insisting that he accompany her on various shopping and visiting trips, they finally arrive at their apartment. Miss Allen tells him what she had done during his absence, but suddenly remembers they had a dinner appointment. But he refuses to go out. He is annoyed when the superintendent, who had come up to the apartment to return their cat, insists that he had heard him quarreling with some one the day before. Miss Allen suggests that they have a drink, and goes to the liquor closet to get the ingredients. When she opens the door, a body falls out. She and her husband are horrified, and call for the police. Miss Allen talks so much that she soon incriminates herself, her husband, and several friends. Paul Kelly, the police inspector, questions all the friends and finds out that the widow of the dead man, her lover, and another couple had good cause to commit the murder. Miss Allen's continuous innocent chattering finally provides the clue to the murderer's identity. She and her husband are happy to be cleared.

S. K. Lauren wrote the screen play from the stage play by Owen Davis. Robert B. Sinclair directed it, and Irving Asher produced it. In the cast are Rose Hobart, Virginia Grey, Tom Conway, Felix Bressart, Porter Hall.

The murder angle makes it unsuitable for children.

"The Wolf Man" with Claude Rains and Lon Chaney, Jr.

(Universal, December 12; time, 70 min.)

This horror melodrama, which deals with werewolves and witchcraft, is suitable mostly for theatres catering to audiences that enjoy entertainment of this kind. It is a little too harrowing and somewhat depressing for the general run of picture-goers, for the hero, who becomes infected with the werewolf disease, is a pitiful character for whom one feels sympathy. There are a few scenes that are properly frightening. And the production values are good, particularly the photography, which gives the picture an eerie atmosphere. The romantic interest is unimportant:—

Lon Chaney, Jr., returns to England to live with his father (Claude Rains) in their family home, the ancient Talbot Castle. In an effort to meet Evelyn Ankers, one of their neighbors, Chaney enters her father's antique shop, and buys from her a cane with a silver head of a wolf surrounded by a pentagram. She tells him of the legend of the werewolf—half man, half beast. She promises to go walking with him that evening; but she invites along her friend (Fay Helm). They all go to the gypsy camp to have their fortunes told. Chaney and Miss Ankers wander off, while Miss Helm has her fortune told by Bela Lugosi. Looking at her palm, Lugosi sees the sign of the pentagon and is horrified, for he was a werewolf and the sign meant she would be his next victim. From what he says, she flees in terror. Suddenly Chaney and Miss Ankers hear Miss Helm scream. He rushes to her aid and is attacked and bitten by a wolf, which he clubs to death. He staggers home; but no one can see any sign of a wound. Everyone believes he had gone mad, for instead of a wolf they find the body of Lugosi, which had turned back to its natural state. Chaney becomes infected with the disease and commits murder. He is horrified and pleads with Rains to send him away; but Rains, thinking it was a temporary state of nerves, insists that he stay home. After several murders, Rains starts a search with others for the wolf. He comes upon the werewolf and clubs him to death. To his horror the body changes back to that of his son's; he realizes that death was best.

Curt Siodmak wrote the screen play, George Waggoner directed and produced it. In the cast are Ralph Bellamy, Warren William, Patric Knowles, Maria Ouspenskaya.

Not for children.

"Melody Lane" with "The Merry Macs", Baby Sandy, Anne Gwynne

(Universal, December 19; time, 60 min.)

Baby Sandy is cute, The Merry Macs sing popular songs in their usual style, Leon Errol clown, and Anne Gwynne and Robert Paige go through a routine romance; but it all adds up to ordinary entertainment. Hampered by a silly story, the players are at a disadvantage. Not only is some of the action inane, but the dialogue is trite. When it sticks to music, the picture is fair for those who enjoy swing and popular songs; but when the story becomes serious, it is slightly boring:—

Don Douglas, head of an advertising agency handling the advertising account of Kornies' Breakfast Food, is faced with the loss of the account, for he was unable to get a name band to play for their radio program. This was due to the fact that Leon Errol, head of the Kornies Company, insisted on playing in the band and ordering the leader around. Douglas is pleased when his assistant (Anne Gwynne) discovers a band in Iowa that sounded very good; Errol listens to a recording of their music and insists that they sign up the band. And so Miss Gwynne leaves for Iowa, in an effort to induce the leader (Robert Paige) of the band to sign up with them and leave for New York. Everyone in the band is willing to go, but Paige feels that New York would be a bad place for his orphaned niece (Sandy), and so refuses the contract. But he becomes attracted to Miss Gwynne and Sandy becomes attached to her, so he gives in. Once they arrive in New York and find out about Errol, Paige is angered, for he felt that Miss Gwynne had tricked him in not telling him about Errol. Moreover, he felt that she had made a fool of him in getting him to make love to her, for he was suspicious of Douglas' interest in her. Everything is finally straightened out, the band is a hit, and Paige and Miss Gwynne plan to marry.

Bernard Feins wrote the story, and Hugh Wedlock, Jr., Howard Snyder, and Morton Grant, the screen play; Charles Lamont directed and Ken Goldsmith produced it. In the cast are Butch and Buddy, and others.

Morally suitable for all.

"Bedtime Story" with Fredric March and Loretta Young

(Columbia, December 25; time, 85 min.)

This marital mixup comedy is good entertainment for adults. The story itself is not unusual; as a matter of fact it hasn't much substance. Yet the picture is consistently entertaining owing to engaging performances by the leading players and to individual situations that provoke hearty laughter. The lavish backgrounds and stunning costumes worn by Miss Young should prove an added attraction for women:—

Playwright Fredric March and his talented actress wife (Loretta Young) have been happily married for seven years. She surprises all their friends by telling them that they were giving up the theatre to retire to their farm in Connecticut, which they had recently bought. Everyone is shocked at the idea. But most surprised of all is Miss Young when March informs her that he had no intention of leaving the theatre, that he would die in the country and so had sold the farm, that he had just written a new, wonderful play, and that he expected her to rehearse it immediately. She goes to Reno for a divorce. Through a ruse, March gets her to return to him, promising that he had given up all ideas about a new play. But no sooner is she back home than she realizes he was lying, and so she returns to Reno and this time means to get her divorce. March follows her there, as does Allyn Joslyn, a dignified banker, who loved her. March induces her to take a drive with him in Joslyn's car. They run out of gas and are compelled to spend the night at an auto camp, that is, in different bungalows. Neither one realizes that Miss Young had crossed the border. Miss Young finally obtains her divorce. Again March tries to trick her into returning to him. This so angers her that she marries Joslyn. March is determined not to let them consummate the marriage. Miss Young is finally thankful for this; first, she discovers from the auto camp receipt which she had kept in her purse that she had crossed the border and thus her divorce was invalid; secondly, that she loved March and could not leave him or the theatre. And so everything is finally adjusted and March and Miss Young are reunited. On the opening night of the new play Miss Young is cheered by the audience. March faints when she tells them she would soon retire for she was going to have a baby.

Richard Flournoy wrote the screen play from a story by Horace Jackson and Grant Garrett. Alexander Hall directed it, and B. P. Schulberg produced it. In the cast are Eve Arden, Robert Benchley, Helen Westley, Joyce Compton.

Morally suitable for all.

**"The Bugle Sounds" with Wallace Beery,
Marjorie Main and Lewis Stone**
(MGM, January 30; time, 101 min.)

This is good mass entertainment. The story is timely; and, since it has been produced with the assistance of the U.S. Army, it should prove interesting to audiences in general, for it shows scenes of army training and maneuvers. Although the plot is not novel, it has been handled well, combining melodrama with comedy; and the performances are good. The situation towards the end, in which Beery prevents a gang of saboteurs from blowing up a bridge, are thrilling even though wildly melodramatic. Most of the comedy is provided by Beery's romance with Marjorie Main. There is another romance, but it is incidental:—

Beery, one of the U.S. Army old-timers and a sergeant in the Cavalry division, is enraged to learn from his Colonel (Lewis Stone) that Washington had sent orders that the division be mechanized. Stone grants him a few days leave. Beery gets drunk, and, as usual after such spree, finds himself at the home of his girl friend (Marjorie Main), whom he had been courting for eighteen years. He finally gets back to camp in time. Although Beery resents giving up his horse for a tank, he undergoes the training as well as any of the younger men. While unloading a new batch of tanks from a train, one of the tanks catches on fire and the driver is compelled to jump; the tank runs wild, crashes into the stall where Beery's horse was kept, and so injures the horse that Beery is compelled to shoot it. The officers realize that the accident was due to sabotage, for they find that the other tanks had been tampered with. Beery goes berserk, stays away from camp, and when finally found and forced back, insults and strikes Stone. He is court-martialed and discharged from the Army. Everyone, including Miss Main, turns from him. But, unknown to all but himself and Stone, Beery had purposely acted that way so as to come to the attention of the saboteurs. Everything works as he and Stone had planned. Through George Bancroft, a discharged Army man who had joined the enemy agents, Beery becomes connected with them. He gains their confidence when he presents them with the fact that a trainload of tanks and soldiers were to pass over a certain bridge. Beery, at the last moment, manages to blow up the bridge before the train could get there thus warning them in time; he does this even though he had been shot. The saboteurs are rounded up. Beery recovers, is restored with honors to the Army, and wins back Miss Main's love.

Lawrence Kimble and Cyril Hume wrote the story, and Mr. Hume, the screen play; S. Sylvan Simon directed and J. Walter Ruben produced it. In the cast are Henry O'Neill, Donna Reed, Chill Wills, William Lundigan.

Suitable for all.

**"Riot Squad" with Richard Cromwell
and Rita Quigley**

(Monogram, December 19; time, 57 min.)

This is minor program fare. The routine plot has been handled clumsily, the direction is stilted, and the performances are uninspired. The closing scenes provide a little excitement, because of the danger to the hero. There is a little human interest, a romance, a few comedy bits:—

Richard Cromwell, a young doctor, and his nurse-fiancee (Rita Quigley) celebrate their engagement at a night club. While there, Cromwell is called in to treat the club owner (John Miljan) who had been shot. He is unaware that his friend (Jack C. Smith), a policeman, had been killed by Miljan. Cromwell pretends to be in sympathy with Miljan and takes the money Miljan offers him to keep quiet about his wounds. But Cromwell goes directly to the police, turns the money over to them, and makes his report. When he hears of Smith's death, he agrees to cooperate with the police to trap Miljan and his gang. He leads Miljan to believe that he had resigned his post at the hospital and would work exclusively for him and his henchmen taking care of their wounds in gun fights. In this way he is able to tip off the police, who arrest the gangsters one by one. Since he could not tell Miss Quigley the truth, she believes the worst and breaks her engagement. She adopts Smith's young daughter (Mary Ruth); but when the child becomes ill and cries for Cromwell whom she adored, Miss Quigley is compelled to call him in. In the meantime, Miljan learns that Cromwell had been double-crossing him and prepares to kill him. But Cromwell manages to get Miljan and the gang to the police station, where he turns them over. Miss Quigley regrets her suspicions and becomes reconciled with Cromwell.

C. C. Coons wrote the screen play, and Edward Finney directed and produced it. In the cast are Herbert Rawlinson, Mary Gordon, Donald Kerr.

Not for children.

**"The Corsican Brothers" with
Douglas Fairbanks, Jr., Akim Tamiroff**
(United Artists, November 28; time, 110 min.)

A very good costume melodrama, with an interesting romance. Douglas Fairbanks, Jr., handles the dual role of the twin brothers competently, giving each a different personality; thus the spectator can readily distinguish one from the other. And he is assisted by a competent cast. The production is extremely lavish, both in the costuming and settings. And the action is interesting, as well as exciting; one is held in suspense throughout because of the constant danger to the hero. It has strong human appeal, too, owing to the sympathy one feels for the brothers. The romance is an important part of the story:—

The joy of Count Franchi (Henry Wilcoxon) at the news that his wife had given birth to twin sons is turned to sorrow when Dr. Paoli (H. B. Warner) tells him that the children were joined together by a bond of flesh. The Count pleads with him to perform an immediate operation to sever them so that they might grow up as normal men. Just as the doctor was preparing for the operation, the Count's estate and his servants are set upon by Baron Colonna (Akim Tamiroff), a ruthless enemy of the Franchi family; he burns the estate and kills everyone, with the exception of Paoli, the new born twins, and Lorenzo (J. Carrol Naish), a faithful servant; they manage to escape. Paoli performs the operation successfully; the boys are named Lucien and Mario. Paoli notices something peculiar: Lucien seems to suffer pain when Mario is hurt. So that Colonna should not learn that the children were alive, Paoli turns over Mario to dear friends living in Paris, while Lorenzo takes Lucien. Lucien becomes a daring leader of an outlaw band, while Mario becomes an attractive, intelligent member of French society. Through all the years, Lucien, although unaware of the existence of a twin brother, has felt all the pains and joys suffered and enjoyed by Mario; the strangeness of it makes him wild at times. When the boys are twenty-one, Paoli brings them together and tells them of their duty to avenge the crime against their family; they vow to carry out their duty. Colonna, who had set his mind on marrying young, beautiful Countess Isabelle (Ruth Warwick), murders her father to get her under his control. But Mario, who had met her in Paris and had fallen in love with her, comes to her rescue; he takes her to the forest camp of the outlaws. Realizing that both brothers loved her, she runs away, but is captured by Colonna. In the meantime, Colonna has become aware of the fact that the Franchi twins were alive and he tries to trap them. Eventually, after thrilling adventures and duels, Colonna and his gang are wiped out. But Lucien is killed. Mario is comforted by Isabelle.

George Bruce wrote the screen play from the Alexandre Dumas novel. Gregory Ratoff directed it, and Edward Small produced it. In the cast are John Emery, Gloria Holden, Walter Kingsford, Nana Bryant, Pedro de Cordoba.

Morally suitable for all.

**"Borrowed Hero" with Alan Baxter
and Florence Rice**

(Monogram, December 5; time, 64 min.)

A moderately entertaining program melodrama, suitable for secondary theatres. The performances by Alan Baxter and Florence Rice are far superior to the story. Not only is the plot routine, but the action is on occasion far-fetched. Even the romance is developed according to formula—there are misunderstandings and separation between hero and heroine, and eventual reconciliation. There is a little comedy:

Miss Rice, a well-known newspaper columnist, is enraged when she learns that her fiancé (Alan Baxter), a struggling young attorney, had attended a party given by Constance Worth, daughter of wealthy John Hamilton, head of the Civic League, when she thought he was busy working. Even though Baxter insists that he had gone just to meet influential people, she refuses to talk to him. Baxter becomes a hero when he knocks down and captures Richard Terry, a murderer who was running away from the police. Unknown to Baxter, Hamilton was really the gangster chief. Hamilton, feeling that Baxter could be managed easily, is influential in having the Governor appoint Baxter special prosecutor to investigate criminal activities in the city. But to Hamilton's surprise, Baxter takes his work seriously and soon obtains evidence against him. He brings Hamilton to trial; but the case is thrown out of court. Baxter is jeered by everyone and is ready to quit; but Miss Rice induces him to fight. Through a ruse they get Terry to talk. The facts are finally put before the authorities, with all the evidence. Baxter is vindicated. He and Miss Rice plan to marry.

Earle Snell wrote the screen play from a story by Ben Roberts and Sidney Sheldon. Lewis Collins directed and A. W. Hackel produced it. In the cast are Stanley Andrews, Wilma Francis, Mary Gordon, and others.

The shooting makes it unsuitable for children.

before the day is ended all substantial interests will have expressed a purpose to join whole-heartedly in the movement. A curtain will be drawn on the past and a united industry will look confidently to the future. I am grateful for having had the privilege to play a small part in getting the movement under way."

Twentieth Century-Fox was, as said, represented by Messrs. Connors and Jenkins. Mr. Kent would have been there but for good reasons. But he sent a letter to Mr. Myers, which was read at the meeting. It radiated with sincerity and good will.

"It is a source of great regret to me personally," Mr. Kent said partly, "that I cannot make a direct contribution to your meeting. Mr. Connors has kindly relinquished his last week with Metro, in order to represent Twentieth Century-Fox and myself at Chicago. We have discussed fully together the part that we and our company are prepared to play in the results of your meeting. Our minds are in accord. . . ."

Mr. Kent did not mince words in recalling and condemning some of the past bickering and name-calling, which led the industry to nothing but trouble. Selfishness, he said, too often warped viewpoints. "I cannot help but go back to the fall of 1931, to our meetings, in Atlantic City. . . . The results, and the uniform contract negotiated at that time, were killed by our own people—why? Because the Committee and myself were accused of having given away the distributors' shirts. I bring this up now, for what reason? So that we can honestly on our part, look a great mistake squarely in the face, and see the damage that was done. . . ."

The remainder of the letter was written in the same vein.

The results of this meeting are already apparent: A delegation from Minnesota went to Chicago to plead with Bill Rodgers for Metro product. Messrs. Cole, Samuelson, Kirsch and other Allied leaders called on Mr. Rodgers and pleaded the Minnesota exhibitors' cause. Bill stated that his company's refusal to make an application to Judge Goddard for permission to sell MGM product in Minnesota in accordance with that state's law was based on a principle with his company, but since the Allied leaders took up that matter with him, he promised to make the application, provided Messrs. Schenck and Rubin had no objection; and they offered no objection.

For the results so far obtained at co-operation, the industry must thank Abram F. Myers, who was able to convince every Allied leader except one that an all-industry committee, inspired by good will, could accomplish what law-suits and legislation as well as independent exhibitor belligerency could not accomplish. Two other persons who deserve credit for the results are William F. Rodgers and Henderson M. Richey, both of MGM. Mr. Richey's influence was considerable since he, having associated himself with exhibitors for years, as a result of which association he understood exhibitor problems well, felt sure that sincere co-operation between exhibitors and producer-distributors could be realized provided the distributors approach the exhibitors without mental reservations. Messrs. Richey and Rodgers were able to "sell" the idea to Mr. Schenck, and Mr. Schenck was able to obtain the co-operation of the top executives of the other companies. As far as Mr. Kent is concerned, it was not hard to sell him; he was sold on the idea years ago.

Thus a good beginning has been made. With the good will on the part of every one concerned continued, there is no reason why many problems that divide producers and exhibitors cannot be solved.

HERE AND THERE

THE SWOOPING OF THE WAR upon this land has naturally affected business adversely. This is true also of the picture business. The air-raid alarms, either because of false alarms or of a desire on the part of our government to train the public so that, if actual raids should ever occur, we may know how and where to seek protection; the buying of defense stamps; the contemplated taxes, and a hundred and one other things consequent to a state of war, have either diverted money to other channels or have caused people to save for any possible emergency—all have had and will have their adverse effect upon business.

If we take the experience of the British exhibitors into consideration, however, we have to come to the conclusion that the slump will be temporary. Once things become stabilized and the necessary measures to prevent air raids in the United States are taken, the entertainment business will, not only come back, but will increase, for people want entertainment—more so under stress.

But the industry should not be content with waiting till the business comes back; it should go after business now so that the return of prosperity in the theatres may be expedited.

There are several steps that could be taken to attract people back to the theatres. Suitable pictures, and institutional advertising are two of them.

As to institutional advertising, it is my belief that this will be undertaken as soon as the M.P.I.C.C. begins functioning.

In regards to the suitability of pictures, that is up to the producers themselves. They should bear in mind that right now people want to laugh. Consequently, they should, not only produce comedies, but also refrain from producing the gruesome or the horrible type of pictures. Make people laugh and the theatres will again be packed.

One way by which they could effect an improvement of picture quality would be for them to open their distribution facilities to outside product, produced by independent producers, directors, authors. The present system has the tendency of giving a similarity of tone to all the pictures of a company. Years ago I happened to be present at a discussion between an independent producer and a high executive of the old Universal. This producer was seeking to obtain a releasing agreement from the old Universal. The executive in question made the following remark to the producer: "Why should we give you a releasing agreement, making it possible for you to get some of the profits, whereas we can make the pictures ourselves, and retain all the profits." I could not stand the shortsightedness of the remark and interposed as follows: "Just for one reason if for nothing else: to give your product a variety of tone. At present all your pictures have the same tone, because the stories are selected by the same people, and the same people supervise their production. Unless your pictures are given a freshness, your company will wither and die." And it was not long after that remark that my prophecy came true.

UNIVERSAL AND UNITED ARTISTS did not take part in the Chicago deliberations. They have given as a reason the pending government suit against them: they want to avoid taking any action that might create complications for them.

There is no doubt in this writer's mind that, when the proper time comes, both these companies will be found co-operating with all the other factors in the industry for the settlement of whatever problems might be presented to the M.P.I.C.C.

ROBERT WEITMAN, managing director of the Paramount Theatre, in this city, has just sent to the trade papers a release giving in detail the measures he has taken to protect the Paramount patrons from possible injury in case of an Air Raid alarm. The safety of patrons, he says, "is our most important duty. We can avert possible serious calamity by proper preparation, and calm, cool, efficient, systematic operation."

No doubt every theatre owner on the eastern and western coasts will receive instructions from his local authorities, and possibly from the Army Command, as to what he is to do in case of an air-raid alarm, and will drill his forces to take care of such an emergency. But theatre owners in every part of the country should give thought to the measures they should take in case of an alarm, either real or caused by false rumor. In these days, which are full of surprises, one cannot be too sure that nothing will happen in one's locality, and it is well for every one to be prepared to face the emergency when it arises.

UNITED ARTISTS IS HAVING its "face lifted"; whereas up to this time its policies were determined by the owners, from now on the owners will devote their time to producing pictures, and will leave the conducting of the distribution end of it to those who, by temperament as well as experience, are best qualified for the job. In other words, there will no longer be an interference as to the type of pictures that should be produced, and how they should be sold.

Those who know Grad Sears certainly know that he would have no other way about it; and since Mr. Raftery, the organization's new president, seems to be in full accord with Mr. Sears' ideas, as seems to be David Selznick, who was instrumental in obtaining Grad's services, the exhibitors may look forward to receiving better pictures than they have received for several years.

Harrison's Reports is happy to extend to every member of the motion picture industry the Season's Greetings.

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HERE AND THERE

FRANK CAPRA HAS ANNOUNCED that he has offered his services to the United States Government. He is willing to serve wherever the Government's officials feel that he can be most useful.

Already many Hollywood artists, such as Jack Ford and Woody Van Dyke, for example, are in the service, and many more will either be drafted or volunteer to serve. Thus the motion picture industry will be deprived of much talent.

The Government, realizing that entertainment is almost as necessary to the armed forces as well as the civil population, in war as in peace, may make some exceptions and leave some of the artists in Hollywood to carry on; but the exceptions will, we assume, be few.

This places much greater responsibility upon the picture producers: they must deliver money-making product to offset, in a way, the loss of box-office names. This can be done only by concentrating more than ever on stories.

Greater care will have to be given to the stories because, not only of the demand of the box office, but also of the necessity to eliminate waste.

Point 5 of the Chicago Conference resolution is the following: "Protecting the necessary supplies of the industry by securing proper priority ratings." If we are to demand of the Government to recognize the importance of the industry to the life of the nation and give it priority ratings, it is just as important that we conserve those supplies by not using them carelessly. And when the producers adopt stories that have no chance, or when they do not give a story the proper treatment, it is equal to using carelessly supplies that could be used to better advantage elsewhere in winning the war.

* * *

WHERE ARE NOW the Wheelers, the Nyes, the Clarks, the Flynns, and all the others who tried to injure the motion picture industry by accusing it of carrying on deliberate anti-Nazi propaganda?

Not only did the industry carry on such propaganda in the past, but it will carry on in the future, more intensely than ever. It is thus that it can do its share toward winning the war.

Will these Senators and their followers now take the same attitude toward the motion picture industry as they took at their arbitrary investigation in Washington?

The motion picture industry has never failed to stand by our Government when it was needed for any worthy purpose, and certainly it will not fail it now.

* * *

EDDIE BRUNELL, that staunch Chicago independent exhibitor who is always ready to contribute his share toward the protection of the independent exhibitors' interests, has sent the following letter to this paper:

"Well, Pete! After reading all the five points on unity, and having read about dozens of other meetings since the 5-5-5 round-table discussions, I would like to say what I

said to Mr. W. F. Rodgers in Chicago: What did the distributors and the larger circuits come to Chicago to give away for—and I mean to give away. For if they don't give, there will be no unity as far as the small fellows are concerned.

"Where is unity? As the meeting is going on, the salesmen are asking sliding scale percentages and larger flat rentals.

"From my experience, the larger circuits can afford to pay more; their profit and loss statements show that there was not one of them that did not show big profits last year, whereas I don't think that ninety per cent of the small exhibitors made much more than a porter's salary.

"Why not let the \$25,000 to \$1,000,000 a year executives stay at their desks and save the travelling, hotel and other expenses and pass the savings, in the way of reductions, on to the small exhibitors, who need it most? That would be unity "

* * *

THE GOVERNMENT SEEMS DETERMINED to save the Consent Decree and to bring under it also the "Little Three" companies.

Since the Government brought the suit that resulted in the Consent Decree to stop the monopolistic practices that were oppressing the independent exhibitors, it should heed the wishes of these exhibitors. At present, ninety per cent of them seem to be opposing the selling of block-of-five system because, they say, they have to pay bigger prices for film and they have no chance of rejecting unwanted pictures.

Perhaps the Motion Picture Industry Conference Committee, when it begins functioning, will be able to convince the officials of the Department of Justice that the independent exhibitors prefer some other selling system to that of the Consent Decree. Probably a system whereby an exhibitor will be able to buy as many pictures as he wants, before they are even produced, with a liberal cancellation privilege, guaranteed by the Government so that the producers will not pervert it to their own advantage, will be just what they would prefer.

* * *

IN ADDITION TO BRINGING HARMONY in the ranks of the two branches of the motion picture industry, exhibition and distribution, the MPICC should be able to render invaluable service also to the United States Government during the present strife. Decisions will no longer have to be taken by one branch and imposed on the other branch; through the Committee, the two branches may work hand in hand to render to the Government its services with a view to obtaining the greatest results.

* * *

DURING THE CHRISTMAS HOLIDAYS, your copy of one or two issues may have gone astray because of the heavy mail. If so, this office will be glad to supply you with substitute copies.

Look over your files now and let us know what copies are missing.

"Remember the Day" with Claudette Colbert and John Payne

(20th Century-Fox, Jan. 2; time, 85 min.)

This human interest drama is very good mass entertainment. Most of the credit for its excellence is owed to the artistic direction of Henry King and to the engaging performances by the entire cast. The story is simple; yet one remains intensely interested in the proceedings because of one's deep sympathy for the leading characters. Mr. Kings' directorial talent is obvious throughout; the sympathetic manner in which he has handled the performers, and the little human-interest touches he has inserted in several situations, are what give this picture its charm. The romance is delightful. The story is told in flashback:—

Nora Trinell (Claudette Colbert), a timid, elderly school teacher, arrives in Washington to see and personally congratulate Dewey Roberts (John Shepperd), a former pupil, who had just been nominated for the presidency of the United States. There is so much excitement at the hotel, where a banquet was to be held in Roberts' honor, that Miss Trinell finds it impossible to get to him. While she is sitting, waiting to see him, her mind goes back to the old days, when she had started teaching school in the small town where Roberts had lived. Young Roberts (Douglas Croft) attracts her attention. Her interest in and knowledge of boats so impresses Roberts, that he adores her; and she loves him as her own child. Dan Hopkins (John Payne), athletic instructor, and Miss Trinell fall in love with each other. They spend their summer vacation together secretly. When the principal accidentally discovers this, he demands that Hopkins resign. In order to save Miss Trinell embarrassment, Hopkins resigns, on condition that nothing would be said to her. She believes his story that he had obtained a good position in Chicago, which would enable them to be married soon. A few months later he returns, in uniform; he had enlisted in the Canadian Army and was going to war. He and Miss Trinell are married secretly. Dewey fights with the boys, who had suggested a romance, but when he sees Miss Trinell in Hopkins' arms, he is heartbroken and disillusioned. He insists that his father send him immediately to an out-of-town school. Miss Trinell, learning of his sudden decision, rushes to see him. He blurts out the truth. She then makes him understand the whole thing, and confides in him about her marriage. She encourages him to do good work so that she might be proud of him. Down at the station, she waves farewell to her husband and to her young admirer, who were on the same train.

Suddenly she is shaken out of her reverie by a young bellhop, also a former pupil. He manages to get her into Roberts' private office. Roberts rushes through the office, accepts her greetings, but does not remember her. Just as he was entering the banquet hall, he remembers who she was and rushes back to her. Both he and his wife (Frieda Inescort), also one of her old pupils, are delighted at the reunion. They are saddened when she tells them her husband had never returned from the war. They insist that she be their guest at the banquet.

Tess Slesinger, Frank Davis, and Allan Scott wrote the screen play from the stage play by Philo Higley and Philip Dunning. William Perlberg produced it. In the cast are Ann Todd, Jane Seymour, Anne Revere, Harry Hayden.

Suitable for all.

"Dangerously They Live" with John Garfield, Nancy Coleman and Raymond Massey

(Warner-1st Natl., No date set; time, 77 min.)

A good espionage melodrama. Not only is the action fast-moving, but it holds one in tense suspense throughout. Several of the situations are so exciting, that one feels like shouting. One feels deep sympathy for both the hero and the heroine, who are trapped by the enemy agents, and whose lives are in constant danger. Their romance is minimized; the action is concerned mainly with the melodramatic angles:—

Nazi agents plan to kidnap Nancy Coleman, member of the British Intelligence, in order to torture her into telling them about the sailing date of convoyed ships bearing supplies for England. Without realizing it, she enters a cab driven by one of their agents; the plan was for him to take her to their headquarters. But they meet with an accident and are taken to a hospital. John Garfield, the ambulance doctor, notices that Miss Coleman was suffering from temporary amnesia induced by concussion; he asks for permission to handle the case. Miss Coleman trusts him and asks him for his help. At first he does not believe her, particularly after Moroni Olsen, a fine-looking gentleman, arrives at the hospital and claims that he was her father. But Gar-

field soon realizes she was right and suggests that she continue pretending to be suffering from amnesia. Olsen calls into the case Raymond Massey, a famous psychiatrist. Garfield laughs at Miss Coleman's suggestion that Massey might be one of the Nazi agents. Yet when Massey suggests that Miss Coleman be taken to her "father's home," Garfield induces them to take him along because of Miss Coleman's supposed preference to have him around. Once in the house, Garfield realizes they were prisoners; yet he does not suspect Massey, who was actually the head of the Nazi spy organization. Garfield finally manages to escape to get help. But before he could return, they all clear out. He then appeals to Massey for help; Massey goes with him to the District Attorney's office. Massey, however, convinces the District Attorney that Garfield was raving mad and should be confined in the detention ward. Massey's agent manages to get Garfield out so as to take him to the hiding place and use him as the means of inducing Miss Coleman to give away the secret. She gives them the wrong information, which they deliver to their submarines. Garfield overpowers his captor and rounds up the gang. Miss Coleman sends a hurry message to her superiors to contact their planes to bomb the submarines. The police arrest the gang, including Massey. With the case finished, Garfield and Miss Coleman turn their minds to romance.

Marion Parsonnet wrote the screen play, Robert Florey directed it, and Ben Stollhoff produced it. In the cast are Lee Patrick, Christian Rub, Esther Dale.

Morally suitable for all.

"The Man Who Came To Dinner" with Bette Davis, Ann Sheridan and Monte Woolley

(Warner-1st Natl., Jan. 24; time, 112 min.)

A very good comedy, of the sophisticated type. It is particularly good for large metropolitan centers, where it will most likely duplicate the success it attained as a stage play. The comedy is derived chiefly from the humorous dialogue, for the story itself is thin. As a matter of fact, it is one of those talky pictures, in which the action is concentrated practically in one room. On occasion, the action is slow-moving; but for the most part it is laugh-provoking and so one overlooks the tedious spots. The character portrayed by Bette Davis is of secondary importance; Monte Woolley plays the leading role, and does it brilliantly. In spite of the fact that his role is an unpleasant one, one cannot help liking him. There is a romance:—

Woolley, a noted author-lecturer, and his secretary (Bette Davis) arrive in Mesalia, Ohio, one of Woolley's lecture stops; they are greeted by Billie Burke, head of the local women's club, and her husband (Grant Mitchell), with whom they were to dine that evening, much to Woolley's disgust. As he was walking up the steps leading to the entrance of his host's home, Woolley slips, falls, and badly injures his hip. Since he could not be moved, Woolley completely takes over the house, orders everyone around, refuses to permit the family the use of their own dining room, or telephone, or living room. He invites whomever he pleases to the house, spends hundreds of dollars of Mitchell's money in making long distance calls, and in all terrorizes the family. Since it was nearing Christmas, gifts begin arriving, some in the form of animals; arrangements are made for Woolley's annual Christmas broadcast from the house. To add to Woolley's troubles, he learns that Miss Davis had fallen in love with Richard Travis, local newspaper editor, and intended marrying him. He is furious, for it meant he would lose a competent secretary. So he sets about breaking up the affair. He does this by bringing to his side Ann Sheridan, an actress noted for her many conquests; he tells her that Travis had written an excellent play and that she would have to use her charms on him to induce him to permit her to play the leading part. Miss Davis sees through the whole thing, and is heartbroken at the turn of events. She tells Woolley that she would leave him anyway and berates him. He is ashamed of himself and decides to right the wrong. With the help of an old friend (Jimmy Durante), he gets Miss Sheridan out of the way, and brings the lovers together. By this time he is well and ready to leave. Just as he is descending the steps he falls again, which meant he would be confined to the house for an extended period again. Miss Burke faints when she hears this.

Julius J. and Philip G. Epstein wrote the screen play from the stage play by George S. Kaufman and Moss Hart; William Keighley directed it, and Jack Saper and Jerry Wald produced it. In the cast are Elisabeth Fraser, Russell Arms, Ruth Vivian, Reginald Gardiner, and others.

Morally suitable for all.

"Wild Bill Hickok Rides" with Bruce Cabot, Constance Bennett and Warren William

(Warner-1st Natl., Jan. 31; time, 81 min.)

Good entertainment for the Western fans. It has the ingredients for mass appeal: hard fighting, fast horseback riding, plentiful shooting (as a matter of fact a little too much for squeamish patrons), and a wildly melodramatic finish. The closing scenes are pretty exciting, for during those scenes the villain and his gang attempt to dynamite a dam so as to drown the cattle belonging to the ranchers who opposed them. A few songs are worked into the plot, and there is a mild attempt at a romance:—

When her gambling palace burns down in Chicago, Constance Bennett accepts the offer of Warren William to return with him to Montana, there to open a new gambling palace on a partnership basis. On the train out West, Miss Bennett gets her first taste of the wild west, when bandits try to hold up the passengers. She is delighted at the courage displayed by Bruce Cabot, one of the passengers, who single-handed routs the holdup men. She then learns that he is a famous western character (Wild Bill Hickok), and is happy to know that they would be in the same town. He was going there to visit an old friend (Russell Simpson) and the young girl (Betty Brewer) they had both adopted when her father had died. Miss Bennett promises to help William get what he wanted: that is, possession of the ranches, particularly the land owned by Simpson. She plans to do this by winning Cabot over. But the whole thing sickens her and she refuses to go on with the scheme. William and his gang frame Simpson, and arouse the townfolk to lynch him. Cabot is determined to get them for this. He mistrusts Miss Bennett; but she finally convinces him of her honesty when she warns him of William's plot to wipe out the ranchers and take over their property. The plot is foiled, and William and his gang are wiped out. Law and order is brought to the community. Miss Bennett returns to Chicago, taking with her Miss Brewer, who was to go to school. Cabot and Miss Bennett are in love.

Charles Grayson, Paul G. Smith and Raymond Schrock wrote the screen play, Ray Enright directed it, and Edmund Grainger produced it. In the cast are Ward Bond, Frank Wilcox, Howard daSilva, and others.

Too much shooting for children.

"Sons of the Sea" with Michael Redgrave and Valerie Hobson

(Warner-1st Natl., Date not set; time, 91 min.)

This is one of Warner's British productions. Although produced on a lavish scale, it will be limited in its appeal, so far as American audiences are concerned, first, because of the lack of well-known names, and secondly because of the story's dullness. There are one or two fairly exciting situations. One of these is towards the end, where the first steamboat to set sail from England to the United States flounders during a storm. But there is so much noise accompanying this scene that it wears on one's nerves. The romance is of little help to the proceedings:—

Charles MacIver (Michael Redgrave) and his brother David (Griffith Jones), bankers and shipbuilders, are unhappy when their first steamboat sinks. Everyone scoffs at them, and David begins to believe that he had made a mistake. But Charles has such great faith in the steamboat that he relinquishes his interest in the firm in order to sail to the United States to contact Sam Cunard (Hartley Power), a wide-awake ship builder. He books passage on one of the sailing vessels owned by a rival. The manner in which he and the emigrants are treated is horrible; many die. After almost two months of suffering, the overloaded ship sinks and Charles and a few others are saved. He arrives back in England, more determined than ever to interest financiers in his ideas of steamboats, not only for the comfort of its passengers, but also because of the money that could be made in transporting mail and cargo. He learns that his brother had become partners with a former rival; also that his brother was engaged to Mary Morison (Valerie Hobson), whose father disapproved of Charles' ideas. Charles and Mary fall in love, but they say nothing because of their duty to David. The brothers finally get together; they form one large firm with Cunard and Napier (Edmund Willard), famous engineer, and build the first steamboat. Mary and Charles are passengers on its first voyage to America. During a storm, when things look hopeless, they admit their love for each other. But they arrive safely; they decide to return immediately to tell David of their love. The company prospers.

Gordon Wellesley, Edward Dryhurst, and Emeric Pressburger wrote the screen play from the story by Derek and Wynne MacIver. Walter Forde directed it. In the cast are Margaretta Scott, Bessie Love, Milton Rosmer.

Morally suitable for all.

"Mr. District Attorney in the Carter Case"

(Republic, Dec. 18; time, 68 min.)

Just a moderately entertaining program comedy-melodrama. The story is extremely far-fetched, to the point where it actually is silly. This is so particularly in the closing scenes, which should prove annoying rather than exciting to most spectators. Moreover, the plot is routine. And, since the players are up against trite material, it is difficult for them to make an impression. There is a formula romance:—

James Ellison, assistant district attorney, is in love with Virginia Gilmore, a newspaper reporter; she refuses to give up her career to marry him. When Bradley Page, publisher of a gossip magazine, is murdered, John Eldredge is held for the murder, because he had threatened Page, who had become too familiar with Eldredge's wife (Lynne Carver). Although Miss Gilmore was convinced that Eldredge was innocent, no one would listen to her. Ellison, learning that she had tricked a court attendant into giving her the jury's verdict in advance so that she could get a scoop, purposely has him give her the wrong information which she telephones to her paper. Naturally she is discharged when the actual verdict is handed down. Just as she is about to marry Ellison she accidentally learns about the trick, and refuses to marry him. Instead, she follows a clue in the murder case and visits a man connected with the case. To her horror she finds that he had been murdered. She rushes to call Ellison. But by the time he arrives with the police, the body is gone; they think she had purposely fooled them to get even with Ellison. By this time she is really angry, and decides to solve the mystery, even though it was dangerous for her to do so. During the investigation, Miss Carver, too, is murdered. Eventually Miss Gilmore proves to Ellison that Eldredge was innocent; that Page's partner (Franklin Pangborn) had committed the three murders, in a blackmail plot. With the case finished, Miss Gilmore and Ellison decide to marry.

Sidney Sheldon and Ben Roberts wrote the screen play, Bernard Vorhaus directed it, and Leonard Fields produced it. In the cast are Paul Harvey, Spencer Charters.

Unsuitable for children.

"The Shanghai Gesture" with Gene Tierney, Victor Mature and Ona Munson

(United Artists, Jan. 15; time, 104 min.)

Produced on an extremely lavish scale, this drama should appeal mainly to the class trade. It has been directed with skill and the performances, as well as the photography, are outstanding. But the story is unpleasant and unappealing; not one character wins the spectator's sympathy. Moreover, there is not much action, for the story deals mostly in character studies. At the beginning, the action is somewhat fascinating, because of the surroundings and unusual characters introduced. But as the plot develops, one grows somewhat restless. The romantic interest, too, is unpleasant:

Gene Tierney, daughter of a titled Englishman, newly arrived in Shanghai, asks her escort for the evening to take her to some exciting place. They go to the famous gambling palace run by Ona Munson, a Chinese woman. Miss Tierney is fascinated by it, particularly by Victor Mature, one of Miss Munson's men. She obtains an introduction to him. He suggests that they gamble at the roulette table; she wins a large amount of money. She tells Mature that she would never gamble again. But the game gets her, and she is there, night after night, always losing. Miss Munson issues instructions to give the girl all the credit she wanted. She did this for a purpose: Miss Tierney's father (Walter Huston) was trying to buy the property where the palace was located, together with other property; this meant Miss Munson would be out of business. Miss Tierney sinks lower and lower, taking to drink and becoming intimate with Mature. Miss Munson invites Huston to a New Year's dinner at her palace, along with some other guests. At first he casts the invitation aside; but strange things happen that convince him he should go. At the dinner table, at which other guests were present, Miss Munson reveals the fact that Huston, under another name, had married her years ago, taken all her wealth, and then deserted her. She then has her servants bring in Miss Tierney, in a drunken state, to further humiliate Huston. Huston tries to take his daughter home, but she refuses to go. He then reveals to Miss Munson that he thought she had been dead, that he had never touched her money, and that Miss Tierney was her own daughter. When Miss Munson confronts the girl with the news, she sneers at her; Miss Munson shoots and kills her.

Josef Von Sternberg, with the collaboration of Geza Herczeg, Karl Vollmoeller, and Jules Furthman adapted the story from the stage play by John Colton; Mr. Von Sternberg directed it and Arnold Pressburger produced it. In the cast are Phyllis Brooks, Albert Basserman, Eric Blore.

Unsuitable for children or adolescents.

**"Kings Row" with Ann Sheridan,
Robert Cummings, Ronald Reagan
and Betty Fields**

(Warner-1st Natl., Date not set; time, 126 min.)

A powerful but somewhat depressing drama. From an artistic standpoint it is admirable; both direction and acting are excellent, and the production is praiseworthy. It is tender and inspiring in some situations, and interesting as a whole. But it is a story of human suffering, both physical and spiritual; and, since this suffering touches likeable characters, one feels unhappy at what they must endure. The inspiring part of the picture deals with the friendship existing between two young men, who are willing to make sacrifices for each other. The romances are touching:—

Robert Cummings and Ronald Reagan grow up in Kings Row and are friends from early childhood. Although Reagan was wealthy, the parents (Charles Coburn and Judith Anderson) of Nancy Coleman refuse to give their consent to a marriage because Reagan had the reputation of being "wild." Cummings, who had led a sheltered, happy life with his grandmother (Marie Ouspenskaya), prepares to study medicine in Vienna. His grandmother sends him to Claude Rains, one of their town doctors, to prepare for his entrance examinations. Cummings is happy for not only was Rains brilliant, but it was ten years since he had seen Rains' daughter (Betty Field), whom he had loved even when they were children. Cummings is surprised when Rains refuses to permit him to see her. One night, during Rains' absence, Cummings and Miss Fields meet; they become lovers. In the meantime, Reagan and Ann Sheridan, who came from poor railroad folk, become good friends. Cummings is heartbroken when his grandmother dies from cancer; he goes to live with Reagan. He receives another shock when Rains kills Miss Fields and himself. In going through Rains' papers willed to him, Cummings finds that Miss Fields' mother had been insane and that Miss Fields had been showing signs of insanity, too; he then understands Rains' actions. He leaves for Vienna. Reagan becomes penniless when the bank president runs away with his belongings. He goes to live with Miss Sheridan's family and takes a job with the railroad. When Reagan meets with an accident, Coburn is called in to operate. He amputates both his legs; Miss Sheridan and her family stand by Reagan, take him into their home, and nurse him. Although Cummings had been offered a fine post in Vienna, he rushes back to be with his friend. He is horrified when Miss Coleman, who still loved Reagan, tells him that her father, who had since died, had purposely cut off Reagan's legs; he had been a fanatic who had believed in punishing what he called wickedness that way. He is naturally afraid to tell this to Reagan. But when he meets Kaaren Verne, a young girl who lived with her father in his former home, she inspires him to do the right thing. He tells Reagan what had happened. This gives Reagan courage; he tells Cummings no one could get the best of him, that with the help of Miss Sheridan, who had married him, he would make a place for himself. Cummings is overjoyed and rushes to Miss Verne, whom he loved, to tell her of his success.

Casey Robinson wrote the screen play from the novel by Henry Bellamann; Sam Wood directed it, and Hal B. Wallis produced it with David Lewis. In the cast are Harry Davenport, Ernest Cossart, Scotty Beckett, Ann Todd.

Morally suitable for all.

**"Hellzapoppin'" with Olsen & Johnson,
Martha Raye and Jane Frazee**

(Universal, Dec. 26; time, 82 min.)

The stage play "Hellzapoppin'" has been playing to capacity audiences in New York City for the past four years; its fame is known far and wide. Its nonsensical type of comedy appealed strongly to theatre-goers, and most likely will appeal also to picture-goers. As far as picture entertainment is concerned, it is out of the ordinary, for it has no story and is made up entirely of gags. Hilarious in spots, a little slow in others, it is the type of farce that goes over big in crowded

theatres. There is no way of describing it, for the action is slightly crazy. In between the gags, there are several musical numbers. The production is lavish, and the performances are adequate. What one can make out of the story is as follows:—

Olsen and Johnson are at the studio making a picture. Their director (Richard Lane) throws up his arms in disgust, telling them that it is impossible to produce a picture based on crazy gags. He proceeds to tell them of a story he had in mind. As he talks, the action unfolds on another screen, as follows: they would be assistants to Robert Paige, who was staging a charity show at the home of millionaire Clarence Kolb. Paige falls in love with Kolb's daughter (Jane Frazee); she loves him, too, but her parents insist that she marry rich Leslie Howard. Since a well-known producer had promised to be present at the show, Paige asks Olsen and Johnson to do their best, for if the show was a hit, he could marry Miss Frazee. They promise to help; but, thinking that Miss Frazee had been untrue to Paige, and not wanting him to marry her, they decide to ruin the show by inserting their own gags. To their surprise the gags are so comical that they make the show and Paige. They are happy for they had learned that Miss Frazee was innocent and that Miss Raye had been the guilty party.

Nat Perrin wrote the screen play, H. C. Potter directed it, and Glenn Tryon and Alex Gottlieb were associate producers with Jules Levey. In the cast are Hugh Herbert, Mischa Auer, Shemp Howard, and Nella Walker.

Morally suitable for all.

**"Blue, White and Perfect" with Lloyd Nolan,
Mary Beth Hughes and George Reeves**

(20th Century-Fox, Jan. 6; time, 75 min.)

A good program spy melodrama; it has some comedy and a romance. The action moves at a fast pace; and, although on occasion it develops in an obvious manner, it holds one's interest throughout. Some of the situations are thrilling; and, for the most part, one is kept in suspense because of the constant danger to the hero. The production values are good and the performances are competent:—

Lloyd Nolan, a private detective, promises his fiancée (Mary Beth Hughes) to give up detective work for a legitimate job. He leads her to believe that he has become a riveter in an aeroplane factory, when actually his job was to track down saboteurs. When a large shipment of uncut diamonds used in the manufacture of planes for defense purposes is stolen from the factory, Nolan immediately suspects the clerk from whom they were presumably stolen. He follows him and learns that he was part of a gang of German spies who were stealing the diamonds and sending them via Honolulu to their own country. But he is unable to convince his clients of this; as a matter of fact, they discharge him. By leading Miss Hughes to believe that he could purchase a ranch at a reasonable price, he induces her to advance him \$1000. He uses the money to book passage to Honolulu on the same boat on which the spies were sailing. Once aboard, he meets an old friend (Helene Reynolds); to his surprise he finds that she was involved in the spy diamond smuggling racket. George Reeves, one of the passengers, becomes friendly with them. Nolan suspects him, but later learns that he was an F.B.I. agent working on the same case. After considerable danger and several attempts on his life, Nolan finally learns where the diamonds were hidden. When the boat docks, he follows Miss Reynolds, and confronts her with the evidence; she swears she did not know she had been working for spies. She is shot just as she tries to give him the leader's name. The leader turns out to be the ship steward (Curt Bois). Nolan helps round up the gang, and is amply rewarded. He becomes reconciled with Miss Hughes, who had followed him to Honolulu to prosecute him.

Borden Chase wrote the story and Samuel G. Engel, the screen play; Herbert I. Leeds directed and Sol M. Wurtzel produced it. Steve Geray, Henry Victor, Marie Blake, Emmett Vogan, are in the cast.

Morally suitable for all.

HARRISON'S REPORTS

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No. 25

IN THE COMPARATIVELY SHORT history of this nation, never has an American citizen, particularly the foreign born, felt the joy of living in these United States more keenly than he feels it now. And, by the same token, never has he had a greater obligation to serve his country's interests than he has now for the sake, not only of the nation as a whole, but also of his individual safety. Every thought, every action, of a citizen in the furtherance of the nation's interests at this time makes his own individual safety just that much greater.

Among the measures that our President, as head of the nation, has adopted for the furtherance of the nation's interests is the Good Neighbor Policy, by which he has set out to convince the Latin-American nations that none of them need fear this nation—that this nation has no aggressive plans against any of them.

Feeling that the theatres of the United States could do much to further our President's Good-Neighbor policy, George Skouras, head of the Skouras Theatre Corporation of this area, held a meeting of his theatre managers about the middle of April and, after a discussion of Americanism, they decided to promote this policy; they felt that, though there might be Americans who disagreed with what the Administration should or should not do, hardly any of them could disagree with its efforts to gain the friendship of the other nations on this continent. With this thought in mind, they set out to decorate the lobbies of their theatres appropriately.

One of the best examples of lobby decoration is the Fox Theatre, at Hackensack, New Jersey, managed by Richard Carnegie. With the aid of civic associations, educational institutions, steamship lines and others, Mr. Carnegie put on display the national colors of all Latin-American nations and their products, with a view to giving Americans an idea as to their cultural and economic life. This display drew warm comments, not only from American officials, but also from representatives of the Latin-American nations.

George Skouras is not confining himself to promoting good will among the Latin-American nations; he is making similar efforts among the foreign populations in localities where he has theatres. In such places, the lobby-displays portray the melting-pot idea with a view to proving how easy it is for people of different races and religions to get along with one another in these United States.

In communities inhabited by higher income groups, Mr. Skouras centered his campaign around national defense.

By the methods Mr. Skouras is employing,

he is trying, not only to create good will for this nation, but also to make the picture audiences conscious of the critical times we are living in. And he has received the unqualified endorsement of Mr. John Hay Whitney, chairman of the motion picture division of the Office of Coordinator of Commercial and Cultural Relations Between the American Republics.

Feeling that Mr. Skouras is serving the interest of this nation in these times to a high degree, HARRISON'S REPORTS wishes to commend him and to suggest that other exhibitors conduct a similar campaign.

If any exhibitor wants details as to how to proceed, I am sure that Mr. Skouras, who may be addressed in care of 1501 Broadway, will be more than willing to accommodate him.

* * *

BEGINNING THE SUMMER of 1934, HARRISON'S REPORTS, as a result of agitation against the excessive sex in pictures, adopted the method of classifying in the review each picture as "A," "B," or "C," in accordance with its suitability from the moral point of view.

It seems, however, that misunderstandings arose, for some exhibitors took the "Suitability A," as meaning "Quality A." For this reason, this sort of classification is abandoned beginning this issue.

Since the context in the first paragraph of each review always indicates whether there are any sex situations in the picture or not, an exhibitor will always be able to determine the suitability of the picture for his particular audience. The same is true of the quality—the first sentence indicates whether the picture is an excellent, good, fair or poor entertainment.

* * *

MORE THAN TEN THOUSAND theatres have pledged to cooperate with the Motion Picture Committee on National Defense, the theatre division of which is headed by Joseph Bernhard, of the theatre department of Warner Bros.

One-minute trailers, every one of which is tagged, "This film is being distributed and exhibited under the auspices of the Motion Picture Committee Cooperating for National Defense," are being put out for exhibition in these theatres.

There has never been a time when the motion picture industry failed to cooperate in worthy causes, and since there is no more worthy cause than educating the people of the United States as to the need of defense, and as to what measures have been adopted or the adoption of which is contemplated for such defense, I feel sure that every theatre in the

(Continued on last page)

"Man Hunt" with Walter Pidgeon, Joan Bennett and George Sanders

(20th Century-Fox, June 20; time, 101 min.)

This melodrama is not cheerful entertainment, but it is intensely gripping. Its appeal, however, may be directed more to men than to women, for the story may prove a little too harrowing for them. Some of the situations are thrilling and hold one in tense suspense. The fact that the hero, innocent of the crime of which the Nazis had accused him, is hunted and hounded by them, makes one feel deep sympathy for him; likewise it intensifies one's interest in his welfare. The romantic interest is slight and ends tragically. The action takes place just before the outbreak of war:—

While visiting in Germany, Walter Pidgeon, a wealthy Englishman known for his exploits as a big-game hunter, goes to the forest near Hitler's mountain retreat to test out a new long-range gun he owned. He had no intention of killing Hitler, even though his gun was aimed directly at him. A Storm Trooper guarding the forest comes upon him and after a terrific struggle arrests him. George Sanders, head of the Gestapo, refusing to believe Pidgeon's story, orders his men to torture him so as to make him confess. Exasperated, Sanders offers Pidgeon his freedom on condition that he sign a "confession" stating that it had been his intention to kill Hitler, and that he had been acting on instructions from his government. Pidgeon naturally refuses to sign it. Pidgeon miraculously escapes death and manages to elude his captors and get back to England. But he is followed by Gestapo agents, who were determined to kill him. Through the help of a young Cockney girl (Joan Bennett), Pidgeon manages to evade the agents. One follows him into the subway, where they struggle. The German is killed when he falls on the third rail. Sanders finally traps Pidgeon in a cave and taunts him with the fact that he had killed Miss Bennett. Through a ruse, Pidgeon gets out and kills Sanders, but he himself is wounded. When he recovers, he joins the Air Force. While flying over Germany, he bails out, carrying his long-range gun with him, with the intention of killing Hitler.

Geoffrey Household wrote the story, and Dudley Nichols, the screen play; Fritz Lang directed it, and Kenneth Macgowan produced it. In the cast are John Carradine, Roddy McDowall, Ludwig Stossel, Roger Imhof and others.

"Paper Bullets" with Joan Woodbury, Jack LaRue and Linda Ware

(Producers Rel. Corp., June 13; time, 69 min.)

This melodrama of political corruption and racketeering is pretty fast-moving. As entertainment, however, it is best suitable for small theatres catering to audiences that demand action and a few thrills, regardless of story values, for the plot is improbable. It is, however, strictly for adults, for the heroine is shown leading a criminal life; although she pays for her misdeeds in the end, the effect is demoralizing:—

Three inmates of an orphan asylum grow up and pursue different careers: Jack LaRue becomes a gangster; John Archer goes in for aeroplane designing, and Joan Woodbury becomes a factory worker. When her employer learns that her father had had a prison record he discharges her. Her roommate (Linda Ware) encourages her; she even calls Archer and tells him of Miss Woodbury's troubles. In the meantime, Miss Woodbury, in love with Philip Trent, a wealthy playboy, assumes responsibility for an automobile accident in which a man had been killed by Trent. Trent leads her to believe that the disgrace would ruin his father, and promises to marry her if she would help him. She is sent to prison for one year. Upon her release, Archer, LaRue, and Miss Ware are waiting for her. With records that LaRue had stolen from Trent's lawyer's office, Miss Woodbury learns that she had been double-crossed. From that time on she pursues a life of crime, starting with holdups and leading to political graft work. With the letters in her possession, she forces Trent's father (George Pembroke), leader of a reform group, to endorse the men her organization wanted. With the money she earns, she establishes an orphan asylum; once it is paid for she decides to go straight. Without telling Archer anything about her past, she marries him. But she and the rest of the leaders of the gang are arrested and convicted. Archer promises to wait for her.

Martin Mooney wrote the story and screen play; Phil Rosen directed it, and Maurice and Franklin Kozinsky produced it. In the cast are Vince Barnett, Alan Ladd, Gavin Gordon, William Halligan, and others.

"West Point Widow" with Anne Shirley and Richard Carlson

(Paramount, June 20; time, 63 min.)

A modest little human-interest program picture, suitable for the family trade. It is neither novel nor exciting; moreover, the plot developments are obvious, and are brought about by dialogue instead of by action. Whatever interest one has in the picture is owed to the pleasant performances by the two leading players, who win one's sympathy:—

Richard Carlson, an interne at a hospital, becomes attracted to Anne Shirley, one of the nurses. She finally agrees to go out with Carlson when he offers to take her to one of the Army football games. But, on their return, she refuses to permit him entrance into her apartment. He finally gets in, and to his surprise finds a baby. Miss Shirley then tells him the story: she had been married to a wealthy young West Point student (Richard Denning). Heeding the pleas of the boy's mother (Janet Beecher), she had agreed to an annulment so that he would be permitted to continue at West Point. Denning had promised to remarry her immediately upon graduation. She had kept the birth of the baby a secret so as not to interfere with Denning's career. Carlson falls in love with her, and takes her and the baby to different places. A fellow-interne sees them together at the beach, and soon spreads word at the hospital that Carlson was the father of Miss Shirley's baby. Carlson offers to marry her, but she refuses, feeling certain that Denning would return to her. Carlson accepts a medical post in Panama. On the night that he was to sail, he reads an item that Denning had become engaged to a society girl. Miss Shirley learns the truth herself that night. She goes to Denning's home with the baby, and confronts him, his fiancée and his mother. Carlson enters and insists that the baby was his; he then drags Miss Shirley away. She agrees to marry Carlson since she had fallen in love with him.

Anne Wormser wrote the story, and F. Hugh Herbert and Hans Kraly, the screen play; Robert Siodmak directed it, and Sol C. Siegel produced it. In the cast are Frances Gifford, Archie Twitchell, and Maude Eburne.

"Out of the Fog" with Ida Lupino, John Garfield and Thomas Mitchell

(First Natl., June 14; running time, 86 min.)

From the standpoint of direction, acting, and writing, this drama is very good. But it is somber entertainment, and since it is a study in characterizations and moods its appeal will most likely be directed to the class trade rather than to the masses. It is somewhat depressing, too, for the story revolves around a vicious racketeer, who terrorizes two gentle men. The unpleasant part is that these two men can find no means of relief other than to kill the racketeer. The fact that they are accidentally saved from doing this does not minimize the distastefulness of the thought. There is a romance:—

Thomas Mitchell, a tailor, and his pal (John Qualen), a chef, both gentle and somewhat timid men, are happiest when they are out at night fishing. They are approached one night by John Garfield, a vicious racketeer, who demands five dollars a week from them as he had demanded from other boat owners; otherwise, he would burn their boat. Garfield involves Mitchell's life further by paying attention to his daughter (Ida Lupino). Miss Lupino was bored and restless; although her fiancé (Eddie Albert) loved her, she felt life with him would be dull. And so she goes out with Garfield, because of the excitement he offered her. She innocently tells him that her father had saved \$190, which he had offered her for a vacation. The next day Garfield demands the money from Mitchell, intending to use it to take Miss Lupino away on a trip. Mitchell can stand it no longer. He and Qualen plan to lure Garfield to their boat and then kill him; Qualen was to do the killing. Once they have Garfield there, Qualen finds himself unable to kill him; Garfield, aware of what they had intended to do, tries to kill them. But he falls overboard and drowns. Mitchell is overjoyed when he finds Garfield's wallet in the boat; he takes back the money they had given him, planning to turn the rest over to charity. A routine police investigation follows, but they are declared innocent. Miss Lupino is happy to be back with Albert.

The plot was adapted from the play "Gentle People" by Irwin Shaw. Robert Rossen, Jerry Wald and Richard Macaulay wrote the screen play; Anatole Litvak directed it, and Henry Blanke produced it. In the cast are George Tobias, Robert Homans, Leo Gorcey, Aline MacMahon, and others.

"The Get-Away" with Robert Sterling, Charles Winninger and Donna Reed

(MGM, June 6; time, 88 min.)

When this picture was first produced in 1935, under the title "Public Hero No. 1," it was a thrilling melodrama; but so many gangster melodramas have been produced since then that this lacks the excitement and novelty of the first version. Yet theatres catering to audiences that enjoy pictures of this type should do well with it, for it has plentiful action, shooting, and thrills. The action starts off in an extremely exciting manner, involving two prisoners. Once it is established that one of the prisoners is a G-Man posing as a criminal, one is naturally held in tense suspense. There is a romance:—

Robert Sterling, a convict, engineers a prison break, taking with him a tough gangster (Dan Dailey, Jr.). Unknown to Dailey, Sterling was a G-Man posing as a criminal in order to get in with Dailey's gang so as to help the federal authorities to stop the daring robberies the gang had been committing. Sterling meets Dailey's sister (Donna Reed). She is shocked to learn that her brother was mixed up in illegal actions and tries to reform him. This so irritates Dailey that he strikes her. Sterling, who had fallen in love with the girl, loses his head and hits Dailey. For this he is thrown out of the gang; he is berated by the G-Man chief for having let a girl come in the way of his duties; he is asked to give up his badge. Knowing that the gang had gone out on a job that night, Sterling tricks the gang's doctor (Charles Winninger) into taking him to the hideout, there to wait for the gang. Once there, he telephones his chief and the G-Men set out for the hideout. They arrive and shoot it out with the gang, killing them all except Dailey, who escapes. They finally trap him at a dance-hall and Sterling kills him. At first Miss Reed refuses to see him, but she relents, and they are united.

J. Walter Ruben and Wells Root wrote the story, and Mr. Root and W. R. Burnett, the screen play; Edward Buzzell directed it, and J. Walter Ruben produced it. In the cast are Henry O'Neill, Don Douglas, Grant Withers, and others.

"Broadway Limited" with Victor McLaglen, Marjorie Woodworth and Dennis O'Keefe

(United Artists, June 13; time, 74 min.)

Despite a competent group of performers, this comedy is just mildly entertaining. The story is a hodge-podge of nonsense; a few situations here and there provoke laughter, but for the most part a great deal of loud talking is substituted for comedy and it falls flat. The players try hard enough, and it is no fault of theirs that they fail to make an impression. Even the romance is routine:—

Marjorie Woodworth, a famous Hollywood star, en route to New York with her manager-director (Leonid Kinsky) and his secretary (Patsy Kelly), is annoyed when Kinsky tells her that she must make an appearance in New York with a baby so as to win new admirers. When they stop at Chicago, Miss Kelly calls on an old friend (Victor McLaglen) and asks him to help her out by getting them a baby; they were willing to pay \$500 for the use of it. Through a stranger, McLaglen finally gets a baby and the publicity starts. McLaglen is on the same train on which they were riding to New York, as the engineer. He is frightened when he reads that a baby, resembling the one he had borrowed, had been kidnapped in Chicago. He rushes to Miss Kelly with the news that they had the kidnapped baby, and she in turn gives the news to Kinsky and to Miss Woodworth. Dennis O'Keefe, Miss Woodworth's childhood sweetheart, whom she had again met on the train, tries to think of a way to help them out; but he has no suggestions. Finally they decide to act as heroes, for when the train would arrive at the New York station they would turn the baby over to the police and thus outwit the kidnapers. Suddenly the baby is gone. They search the train and find him with George E. Stone, a mysterious looking man who had followed them from Chicago, and two other men. Thinking they were the kidnapers, McLaglen knocks them out and takes the baby. When Miss Kelly tells the newspaper men they had the kidnapped baby, they laugh at her for the baby had already been found. Stone then confesses that the baby was his and that he had wanted to make the five hundred dollars and at the same time have his relatives in New York see the baby. O'Keefe decides to go back to Hollywood with Miss Woodworth, for Kinsky had promised to build for him a clinic.

Rian James wrote the screen play, Gordon Douglas directed it, and Hal Roach produced it. Zasu Pitts and others are in the cast.

"The Saint's Vacation" with Hugh Sinclair and Sally Gray

(RKO, May 30; time, 61 min.)

This is the first of the series now produced in England with an all-English cast. It is a fair program melodrama; but the lack of known names may prove a drawback as far as American audiences are concerned, except for those who have followed the series and have enjoyed them. The action is pretty fast-moving, and occasionally exciting; and the constant danger to the hero keeps one in suspense:—

Hugh Sinclair (The Saint) and his pal (Arthur Macrae) leave on a vacation. They elude the newspaper reporters with the exception of Sally Gray; she follows them, feeling that there must be a story in their leave-taking. Once at their hotel, Sinclair realizes it is useless to evade Miss Gray, and so they become friends. Sinclair, on seeing a young lady (Leueen McGrath) whom he knew, goes over to greet her; but she asserts that she does not know him. He watches her rush outdoors, where she greets affectionately a young man (John Warwick); she then hands him a box, and he goes off in an automobile. Sinclair's curiosity is aroused when he notices Cecil Parker and Manning Whiley, members of a notorious gang, follow Warwick. He jumps onto their car and arrives at their hideout. He hides but later enters the room to which they had gone; there he finds Warwick a prisoner. Parker had taken the box from him. Sinclair outwits Parker, takes the box, and escapes. Back at the hotel, he examines the contents but it puzzles him. But Parker is not easily downed. He follows Sinclair and at the point of a gun gets the box back; he does not know that Sinclair had removed the contents. After many exciting adventures, in which Macrae and Miss Gray also become involved, Sinclair arrives in Dover, where he is taken into protective custody by the police. Sinclair turns the contents of the box over to them; he and his friends are then informed that the contents provided a secret code of plans of a sound-detector of great importance to their government.

Leslie Charteris wrote the story, and he and Jeffry Dell, the screen play; Leslie Fenton directed it, and William Siström produced it. In the cast are Gordon McLeod, Ivor Barnard, Felix Aylmer, and others.

"Underground" with Jeffrey Lynn, Philip Dorn and Kaaren Verne

(Warner Bros., June 28; time, 95 min.)

This melodrama, which centers around underground activities in Nazi Germany, has been produced with care and unfolds in an exciting way. Yet it is so depressing and harrowing that it leaves one, not only in an extremely unhappy frame of mind, but in a nervous state as well. The scenes of torture inflicted on human beings by the Nazis are terrifying and a bit sickening. Even the romantic interest fails to give the picture a light touch, for it is the cause of the tragic ending in which the hero unknowingly turns his own brother over to the Gestapo. The action takes place in Germany:—

Unknown to his parents, Philip Dorn, a secret member of the underground movement fighting Nazism, was the main speaker on illegal radio broadcasts. His brother (Jeffrey Lynn), an ardent Nazi soldier, returns from the front, minus an arm. Lynn speaks with disgust of the underground movement, branding the members as traitors to the state. He meets and falls in love with Kaaren Verne, a young violinist at a cafe, little suspecting that she, too, was a member of the outlawed group. She tries to discourage him, but he insists on seeing her. One day, while picking up a package containing radio equipment, she is trapped by the Gestapo and taken to the headquarters. Though beaten brutally, she refuses to talk. They send her home. Lynn pleads with the Gestapo chief to believe in Miss Verne's innocence. The chief suggests that he put Miss Verne to a test, to which he agrees. To Lynn's dismay he finds out that Miss Verne was guilty, but he cannot turn her in. Instead, he learns where the next illegal broadcast was to be held and notifies the Gestapo of it. To his horror he is told by Miss Verne that he had trapped his own brother. Following the suggestion of one of the underground workers, Lynn pretends that he had known it was his own brother he was turning in. In that way he gains the confidence of the Gestapo chief, and thus is in a better position to help the underground cause. On the day that Dorn goes to his death, he hears Lynn making his first broadcast over the illegal radio; he dies a happy man.

Edwin Justus Mayer and Oliver H. P. Garrett wrote the story, and Charles Grayson, the screen play; Vincent Sherman directed it. In the cast are Mona Maris, Frank Reicher, and others.

land will exhibit these trailers. There should, in fact, be a trailer with every program. The one-minute length of them makes this possible.

* * *

MONDAY MORNING'S MAIL brought a letter and a note from two different exhibitors. The letter came from E. E. Bair, of Defiance, Ohio; it says:

"Your editorial in the June 14th issue, 'The Box Office Sickness and Its Cure,' deserves more than just mere reading . . . something should be done about it. We need not worry much about prosperity injuring the box office as we do poor quality of pictures and double bills.

"The double bill mania has outlived its depression-born influence; it now defeats its purpose as it renders the theatre man at a disadvantage. . . .

"The production of better and entertaining pictures will surely eliminate the double shows ultimately. . . ."

The note comes from Philadelphia, from an exhibitor whose name I am compelled to suppress. In regard to my statement, made in the same editorial, to the effect that, under the Consent Decree, the quality of the pictures will improve, this exhibitor says: "Please tell me, sir, how are they 'gonna' do that? I suppose they haven't been trying!"

No, they have not been trying seriously! Knowing that their pictures, whatever their quality, would be bought and shown, they had no incentive for putting in their best efforts.

How is the quality of pictures going to improve, Philadelphia, sir? The answer is simple! Just tag every unit producer, every director and every writer. Mark the box office results of their pictures and, if two or three of their pictures successively should show poor box office results, it will be a definite proof that they do not know story values and their services should no longer be required. If this method of checking should be adopted, there would be an improvement of the picture quality in no time.

Unless the producers take the matter of quality improvement seriously, there are going to be more successful bowling alleys, and more skating rinks. Perhaps some exhibitors are already contemplating turning their theatres into bowling alleys, as said in last week's issue.

* * *

THE DOUBLE-FEATURE EVIL reminds me of people complaining against the weather: everybody complains against bad weather but nobody seems able to do anything about it. And nobody seems to be doing anything against the double-features either.

The double-feature evil can be eliminated only in one way—better pictures. With better pictures, most of the exhibitors who are now running double-feature bills will be able to go to single features, and give the best pictures a longer run.

The Philadelphia exhibitor mentioned in the preceding editorial states that the shortage of pictures predicted in last week's issue is here. It could not be otherwise, for when pictures such as "Meet John Doe" are double-featured and in some cases triple-featured, product is bound to be used up faster than it is produced.

Will the affiliated theatres decide to drop double-features? I doubt it. At the Allied convention in Chicago last year, Jack Kirsch, president of the Allied Unit there, took Bill Rodgers to task for his unwillingness to do something against double features. But Bill had had an experience that makes it difficult for him to drop the double-feature idea. He stated that Loew's could not put over the Ziegfeld Theatre, on 6th Avenue and 54th Street, this city, with a single feature, and that that theatre became a success only with double-features.

The elimination of the double-feature bill requires temporary sacrifices. And it takes courage to make such sacrifices.

PICTURES NOW IN PRODUCTION

Metro-Goldwyn-Mayer

An untitled picture with Lionel Barrymore, Lew Ayres, Laraine Day, Red Skelton, Walter Kingsford, Alma Kruger. This is probably another "Dr. Kildare" picture. A high standard has been maintained in this series and there is reason why this, too, should not be good entertainment.

"THE CHOCOLATE SOLDIER," with Nelson Eddy, Rise Stevens, Lee Bowman, Nigel Bruce, Florence Bates. This is a well-known operetta and the music is charming; both Nelson Eddy and Rise Stevens have excellent singing voices. But its box-office possibilities will depend on the drawing power of Nelson Eddy since the other players are not strong attractions.

Twentieth Century-Fox

"MARRY THE BOSS' DAUGHTER," with Brenda Joyce, Bruce Edwards, George Barbier. Pretty good program.

"WE GO FAST," with Alan Curtis, Sheila Ryan, Lynn Bari. Pretty good program.

"RIDERS OF THE PURPLE SAGE," with George Montgomery. Western.

"HOW GREEN WAS MY VALLEY," with Roddy McDowall, Walter Pidgeon, Anna Lee, Maureen O'Hara, Donald Crisp. This is to be adapted from the novel which has been a best seller. The players are very good and the possibilities are that this will be a very good picture.

United Artists

"NIAGARA FALLS," with Marjorie Woodworth, Tom Brown, Zasu Pitts; to be produced by Hal Roach. The players do not warrant more than program rating.

Warner-First National

"THE MALTESE FALCON," with Mary Astor, Peter Lorre, Lee Patrick, Barton MacLane. This was produced in 1931 and turned out an excellent murder mystery melodrama. Remakes are usually not as successful as the first picture because of the fact that the story is familiar to audiences; yet a long time has elapsed since the first production and it is possible that audiences will not remember it. At any rate it is the type of mystery story that holds one's interest throughout. With the players mentioned this should make a good program offering.

HARRISON'S REPORTS

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Vol. XXIII

SATURDAY, JUNE 28, 1941

No. 26

HERE AND THERE

HERE WE ARE AGAIN: If business is bad, it is the fault of the exhibitor! At least one important producer has said so—Sam Goldwyn. Mr. Goldwyn makes no allowances for the different causes that have been enumerated, not only in HARRISON'S REPORTS, but also in other trade publications.

But Mr. Goldwyn can talk that way safely because he has not produced a picture for a long time, and the exhibitors cannot come back at him by asking him to undertake the exploitation of his picture so as to prove to them that he is right. For this reason, his accusation will remain an academic one, incapable of being proved or disproved, so far as his own pictures are concerned. It is the same sort of accusation that has been always hurled at exhibitors by distributors when they made them pay exorbitant prices for highly-touted pictures that flopped at the box office.

In the opinion of this paper, among the many causes that have contributed to the present box-office slump is pictures such as "The Westerner," which were exploited highly, but the entertainment qualities of which did not come up to the promises made of them in the advertisements. It made the public lose so much faith that, when the advertisements now tell the truth, the public remains skeptical; they have been "bitten" so many times that they refuse to accept the truth, lest they be "bitten" again.

The exhibitors will be watching with great interest Mr. Goldwyn's next picture to see what he will deliver. It is all right for him to talk—talk is cheap; but let us have performances.

* * *

AMONG THE CAUSES THAT ARE contributing to the box office slump is also the fact that the Allied side in the war has been losing all along. Since the majority of the American people are in favor of Great Britain and her Allies, any set-back of the Allies makes them feel despondent. The proof of it is the fact that the sale of newspapers falls off when reverses are announced. People don't want to read bad news.

Not until the Allies begin to report victories will the defense money that is now in circulation make itself felt at the box office. Improvement of the picture quality will, of course, bring about an improvement—such that the box office will definitely feel. The continued prosperity in every other business, too, will help. But the real upturn in exhibition will come when the newspaper are full of dispatches reporting Allied victories. Such victories will have an intoxicating effect, and every person who believes in the Allied cause would want to go to a picture, as a sort of celebration.

IN HIS BULLETIN DATED JUNE 7, P. J. Wood, Secretary of The Independent Theatre Owners of Ohio, reproduces a letter that an exhibitor has sent to Bill Scully, general sales manager of Universal, in regard to "In The Navy."

It seems as if Universal is asking the exhibitors to let it put "In The Navy" in the top bracket, and put some other picture in the lower classification, in the same manner that, according to a Universal executive, an exhibitor who fails to draw good business with a top bracket picture goes to Universal and asks for an adjustment.

According to this executive, a large number of exhibitors have cooperated with Universal and have permitted it to put "In the Navy" in the top bracket. On the other hand, Universal delivers the picture, in accordance with the terms of the contract, to exhibitors who refuse to permit the interchange.

The object of the editorial is not to discuss whether Universal is or is not right in asking for the interchange—after all this is a matter that depends a great deal on the relationship of each Universal account with that company; what I desire to discuss is the failure of some exhibitors to realize that the only way by which pictures may be bought satisfactorily is by a display of the product before purchase.

* * *

THE OPENING PARAGRAPH OF Terry Ramsaye's editorial in the June 21 issue of *Motion Picture Herald* reads as follows:

"Trade press representatives of New York home offices have indicated to the editors of *Motion Picture Herald* that they are under explicit instructions emanating from studio offices to avoid a possibility of exposure of product to the examination of reviewers for this and other trade journals prior to its display to the lay press in Hollywood."

Several weeks ago the producers in Hollywood decided, as most of you know by this time, to withhold the pictures from newspaper representatives until the time they were ready to trade-show them to the exhibitors, and the newspaper correspondents revolted against the order. They formed a club so as to assert their rights and, under the leadership of Douglas Churchill, Hollywood correspondent of the *New York Times*, compelled the producers to back down. It seems as if these correspondents, by demanding that the picture be shown to them first, are exercising censorship upon members of another branch of the same profession—the trade paper critics.

The newspaper critics are able to impose their will upon the producers because they are not subject to the advertising pressure, and the trade

(Continued on last page)

"Cyclone on Horseback" with Tim Holt and Marjorie Reynolds

(RKO, June 6; time, 60 min.)

A formula western, with fairly fast action.

The story deals with the struggle of a young contractor to complete the job of stringing telephone wires across wild country to the nearest frontier community, and the villain's efforts to prevent him from doing so with a view to profiting from the contractor's failure to perform his contract. The contractor's young sister comes to town to complicate matters, and she and the hero, a young cattleman, accidentally meet at the bank where he had gone to cash a check after selling his pack cattle to the villain, instead of to the contractor, to whom he had promised them; the villain had tricked him. The heroine upbraids the hero and then and there they become friendly enemies. The contractor is arrested on a faked charge, and the young hero undertakes to finish the stretching of the telephone lines so as to save him from ruin. With the help of his pals, he succeeds.

The story is by Tom Gibson; the direction, by Edward Killy. Bert Gilroy produced it. In the cast are Ray Whitley, Lee "Lasses" White, Harry North and others.

"No Greater Sin" with Leon Ames, Luana Walters, John Gallaudet, and George Taggart

(University-Eddie Golden; time, 78 min.)

Though "No Greater Sin" is his first picture as a producer, Eddie Golden, former sales manager of Monogram Pictures, has shown cards and spades to older producers, for he has produced a picture that stands out among, not only independent but also a large number of major productions, for casting, direction and acting are of high standard. Mr. Nigh, the director, succeeded in making the characters real human beings. The story deals with a social disease, syphilis, the mere mention of which in newspapers and magazines was tabooed as recently as three years ago. But he has handled the different situations so delicately that not many regular theatres will fail to play it. There is deep human interest in it, and the message it conveys is concealed in the entertainment. Coming at this time, the picture should do much good.

The story unfolds in a community where there was an influx of migratory workers, racketeers and prostitutes, because of National Defense work. The young hero meets the young heroine and falls in love with her. But he could not marry her until he was cured of syphilis. A quack doctor assures him that he could cure him in a short time for three hundred dollars and in a month or so the quack pronounces him cured. He then marries the heroine. In the meantime, a young doctor, having become aware of the prevailing conditions, undertakes a campaign to rid the community of the disease. In this he is aided by the heroine's sister, a newspaper columnist. But the old-fashioned men and women of the community oppose the doctor's ideas, because they are shocked at the mention of the word "syphilis." The assistant district attorney, in order to aid the doctor in his campaign, arrests every one in a road-house and the doctor will not order their release until they subjected themselves to a blood test. In order to induce the women under arrest to have a blood test, the young heroine herself goes through one. The hero, too, has a blood test. When the report is returned, the doctor realizes that the young hero had the disease, and is so told. Shocked, he calls on the quack doctor and, in a scuffle, kills him in self defense. The assistant district attorney resigns in order to take up the young man's defense. At the trial the defense builds up a fine case, and the hero is acquitted.

The story is by Mary C. Ransone. Michael Jacoby wrote the screen play. Some of the others in the cast are Adele Pierce, Guy Usher and Bodil Ann Rosing.

"Hit the Road" with the Tough Guy and some of the Dead End Kids

(Universal, June 27; time, 61 min.)

A fair program picture. It is the usual stuff dealing with the reformation of tough "kids." In this instance the young boys, sons of members of the gang of Valentine, the gangman, who had reformed, are in a reformatory. Because they are tough, the head of the institution conceives the idea that only Valentine could help make good citizens of them. And so she sends for him. The ex-gangman reluctantly takes the youngsters to his palatial home in the country. There the youngsters do everything possible to make life miserable for Valentine, his wife, and his young daughter. Spike, a rival gangman, not believing in fairy tales, thought that Valentine was up to something, and so he, accompanied by some of his men, trails him. One of the boys runs away and comes upon Spike. When Spike learns from the boy that

\$50,000 was to be delivered to Valentine for a trade school he had set his mind on to start, Spike waylays the man carrying the money and robs him of it. The tough boy then realizes what a rotter he was to have been the cause of disgrace to Valentine. With the other boys, he eventually trails Spike and takes the money away from him. Thus the tough boys prove that they had a good streak in them.

Ken Goldsmith produced it, and Joe May directed it. In the cast are Gladys George, Barton MacLane, Billy Hallop, Huntz Hall, Gabriel Dell, Bernard Punsley and others.

"The Big Store" with the Marx Brothers, Tony Martin and Virginia Grey

(MGM, June 20; time, 83 min.)

The Marx Brothers fans may enjoy this latest comedy of theirs well, for the trio go through their customary antics, which are for the most part fairly comical. The department store background is a good setting for their clowning. In the situation in which they try to sell concealed beds to Henry Armetta and his wife, who had come to the store with their twelve children, bedlam ensues when some of the children disappear into the walls in the trick beds. The story itself is lightweight and slows up in several spots. The few musical interpolations are agreeable, if not outstanding. The best part is the closing scenes, where the Marx Brothers, on roller skates and bicycles, are pursued through the store by the villain and his henchmen:—

Tony Martin, a popular singer, inherits a half-interest in a large department store; the other half was owned by Margaret Dumont. Douglas Dumbrille, store manager and a crook, learns with annoyance that Martin intended selling his share. He had other plans: he intended getting rid of Martin, and then marrying Miss Dumont so as to gain control of the fortune. Miss Dumont, fearing for Martin's life, engages Groucho and his assistant Harpo to watch over Martin. This annoys Chico, who already was acting as Martin's bodyguard. The arrival of Groucho and Harpo upsets the business routine of the store. Dumbrille tries to get rid of them, but they outwit him at each turn. They finally prove that he was a crook and turn him over to the police. Martin and Virginia Grey, a clerk at the store, are united; and Groucho sets out to marry Miss Dumont.

Nat Perrin wrote the story, and Sid Kuller, Hal Fimberg, and Ray Golden, the screen play; Charles Riesner directed it, and Louis K. Sidney produced it. In the cast are William Tannen, Marion Martin, Virginia O'Brien, and others.

"For Beauty's Sake" with Ned Sparks, Marjorie Weaver, Ted North and Joan Davis

(20th Century-Fox, June 6; time, 61 min.)

A moderately entertaining program picture. It combines comedy with murder melodrama, but it is not outstanding in either; the comedy is forced, and the melodramatic angle is routine. About the best thing that can be said for it is that the action moves along at a fast pace, and that the performances are adequate. There is a formula romance:—

Ted North, an astronomy professor, is annoyed when he inherits from his aunt a well-paying beauty salon in a hotel for women. Marjorie Weaver, who had once met North when she had attended a lecture, and had fallen in love with him at first sight, decides to help him out in his business without even consulting him. She induces her wealthy grandfather to allow his press agent (Ned Sparks) to handle the publicity, and she becomes his assistant. Sparks handles it so well that the customers flock to the place. North accidentally finds a record made by his aunt just before her death, hinting that something mysterious was going on at the shop, and comes to the conclusion that his aunt had been murdered. Joan Davis, who worked at the salon, stumbles onto the secret—that one of the employees (Lotus Long) wormed personal information out of clients and that later she, with the help of others, blackmailed them. Sparks, who had been attacked mysteriously and had been taken to the hospital, is shocked when Miss Davis tells him of her discovery. He insists on leaving the hospital; but Miss Davis hides his clothes. Dressed in women's clothes, he leaves the hospital and goes to the apartment of a man he thought was involved in the blackmailing. He is caught, but the timely arrival of North and Miss Weaver saves his life. They then find out that Pierre Watkin, North's own lawyer, was at the head of the ring. The gang is rounded up. By this time North and Miss Weaver are in love.

Clarence Budington Kelland wrote the story, and Wanda Tuckock, Ethel Hill and Walter Bullock, the screen play; Shepard Traube directed it, and Lucien Hubbard produced it. In the cast are Lenita Lane, Richard Lane, Glenn Hunter, Lois Wilson, and Tully Marshall.

**"The Richest Man in Town" with
Frank Craven, Edgar Buchanan
and Eileen O'Hearn**

(Columbia, June 12; time, 69 min.)

Mild program entertainment, suitable for the family trade. The story is lightweight and the action slow-moving. Moreover, there is an over-abundance of dialogue, most of which takes place between two constantly bickering characters. A few situations here and there are touching; but these are not enough to keep the spectator interested throughout. The romance is routine:—

Edgar Buchanan, editor of the sole newspaper in the small town in which he lived with his daughter (Eileen O'Hearn), and Frank Craven, the bank president, quarrel each time they meet. They really liked each other but they would not admit it. Unknown to Buchanan, Craven supplies the money to a neighboring bank where Buchanan had applied for a loan to pay off a note due Craven's bank. Buchanan believed that the town could prosper if the residents took an interest in promoting tourist trade. One of the attractions should be a summer theatre. Buchanan's hopes are raised when Roger Pryor and his two pals arrive in town for the purpose of promoting a show in which the residents themselves would act. Buchanan induces some of his neighbors to subscribe, for Pryor had no money of his own; but Craven is very much against the idea. He and Buchanan quarrel about the plans, as usual. Craven becomes seriously ill, and Buchanan prepares an editorial eulogizing his friend; but Craven recovers. Buchanan borrows \$2500 for the theatre; he is shocked to find out from Craven that Pryor was unreliable and that he and his pals had left town. But Pryor, conscience-stricken, returns with the money and offers to do his best; the show turns out to be a success. Buchanan suffers a heart attack and dies. Craven finds the editorial his friend had intended for him, and orders the printer to use it as a tribute to Buchanan. Miss O'Hearn and Pryor are united.

Jerry Sackheim wrote the story, and he and Fanya Foss, the screen play; Charles Barton directed it, and Jack Fier produced it. In the cast are Tom Dugan, George McKay, Jimmy Dodd, and others.

**"Moon Over Miami" with Don Ameche,
Betty Grable and Robert Cummings**

(20th Century-Fox, July 4; time, 90 min.)

Good mass entertainment. It is a musical version of "Three Blind Mice," produced in 1938. To say that this version has been produced on a lavish scale is putting it mildly. The sets and the costumes, enhanced by the technicolor photography, are bound to bring forth "ohs" and "ahs" from the ladies, and deservedly so for they are gorgeous. But when it comes to the story, that is a different matter—it is thin, slightly silly, and at times even tiresome; and it is low on comedy values. The musical numbers are, however, good; whenever the players go into a song or dance routine, one forgets about the mediocrity of the plot, for they are well executed and the music is of the popular variety:—

Betty Grable and Carole Landis, sisters, who worked with their aunt (Charlotte Greenwood) at a roadside cafe, are overjoyed when they receive word that they had inherited \$4,500. They decide to go to Miami where Miss Grable would pose as a wealthy young girl, and pretend that Miss Landis was her secretary and Miss Greenwood her maid. They spend a large part of their money on clothes for Miss Grable. The purpose was for her to meet and marry a millionaire and thus insure their future. The first night there she meets Robert Cummings, millionaire playboy, who invites her to a party. She meets also Don Ameche, and believing that he was wealthy, spends time with him. She leads a gay life, alternating her time between Cummings and Ameche. The night Ameche declares his love for her, he confesses that at one time he had been very wealthy but that he had met with reverses and that it would take some time for him to recoup his fortune. She then confesses to him her plans; he tells her that it would be best for her to marry Cummings. Miss Grable finally accepts Cummings and they all leave for his island estate, there to meet his father, Ameche, who found that he could not go through with his plans to marry a wealthy girl, arrives at the island. Miss Grable finds she cannot give him up. She and Ameche tell the truth to Cummings. But he is not angry, for he had fallen in love with Miss Landis, who returned his love.

Stephen Bowys wrote the story, and Vincent Lawrence and Brown Holmes, the screen play; Walter Lang directed it, and Harry Joe Brown produced it. In the cast are Jack Haley, Cobina Wright, Jr., The Condos Brothers, and others.

**"Tight Shoes" with John Howard,
Binnie Barnes and Brod Crawford**

(Universal, June 13; time, 67 min.)

A good program comedy. The story is not unusual; yet it is quite entertaining due to colorful characterizations, fast-moving action, snappy dialogue, and comical situations here and there. Although the main character is a gangster, he is somewhat simple-minded and his actions are more on the amusing rather than on the vicious side. The two romances are treated humorously:—

Brod Crawford, strong-arm man for gang leader Samuel S. Hinds, who posed as a respectable newspaper publisher, is given instructions by Hinds to open new gambling centers that the police could not find easily. Crawford's first stop is at the shoe store owned by Leo Carrillo. Against Carrillo's will, he buys the store, forces him to continue running it as a shoe store, and orders him to clean up the back room for gambling. Crawford decides to buy a pair of shoes and orders John Howard, the clerk, to bring him a certain size. Howard tells him that size would be too small but he insists on having them. He meets his sweetheart (Binnie Barnes) and with her goes to the racetrack. But he is in misery because of the tight shoes. His discomfort gives him a hunch and he bets \$5,000 of Hinds money in addition to all his own money on a horse other than Hinds had picked. The horse loses, and Crawford finds himself in a predicament. Even Miss Barnes heaps insults on him and leaves him. Crawford goes back to the store to take it out on Howard. A fight ensues and Howard is knocked through a door into the gambling room, where he finds the candidate for councilman. In company with Richard Lane, a reporter, Howard goes to a political meeting, where he exposes the councilman. Lane plays the story up big and proposes that Howard run for councilman; he is elected. But complications arise, for, despite his wishes, he finds himself parted from his sweetheart (Anne Gwynne) and engaged to Miss Barnes. Crawford, now just a mere shoe clerk, tries the tight-shoe trick on Howard on the day of his marriage to Miss Barnes. It starts trouble, but everything ends happily, for Crawford and Miss Barnes are reunited, and Howard and Miss Gwynne are married. And Hinds is exposed.

Damon Runyon wrote the story, and Leonard Spigelgass and Art Arthur, the screen play; Albert Rogell directed it, and Jules Levey produced it. In the cast are Shemp Howard, Ed Gargan, and others.

"Three Cockeyed Sailors"

(United Artists, Rel. date not set; time, 76 min.)

This British-made farce is a pretty good program entertainment. It is a little slow in getting started, and the accents are a bit "thick." But once the action starts and one becomes accustomed to the accents, there are many diverting features to keep one amused. The fact that the plot is extremely far-fetched is not objectionable, for it results in several extremely comical situations. As far as American audiences are concerned, the lack of known names may prove a drawback:—

Three sailors (Tommy Trinder, Claude Hulbert, and Michael Wilding) in the British Navy, stationed at a South American port, go out for a good time while on shore leave. When Trinder offers to introduce his two pals to his sister (Carla Lehmann), they refuse to meet her; they regret this when they see her and find that she is beautiful. Learning that she was leaving for England that night, the three men rush to the boat to see her off. Through a series of circumstances, all three become intoxicated and fail to leave when the liner starts. The Captain stops the boat and gives them a small boat in which to row back to their ship. Instead of boarding their ship, they inadvertently board a German destroyer and go to sleep. When they awaken the next morning, they are at a loss what to do for they did not understand the language and could not follow orders. They are soon found out and locked up. But one of the German sailors who had lived in England and was friendly to them, helps them escape. Through a ruse they make the sailors leave the ship, and then the four set off in the destroyer by themselves. They are stopped by a German cruiser and are asked to take aboard ten prisoners, who turn out to be Miss Lehmann, her party, and a few others. While they are celebrating, the Germans return to the ship and make them all prisoners again. And to add to their worries, a British destroyer attacks them. Again they outwit the Germans, take command, and send a message to the British commander to cease firing. The three friends are acclaimed heroes, and Wilding marries Miss Lehmann.

Angus MacPhail, Austin Melford, and John Dighton wrote the screen play; Walter Forde directed it, and Michael Balcon produced it. In the cast are James Hayter, Jeanne DeCasalis, and others.

papers will be able to meet them on the same terms only when those exhibitors who cannot review the pictures themselves refuse to buy pictures until they read reviews of them in their favorite trade journal: the distributors, in order to expedite sales, will be compelled to show their pictures to the industry's reviewers early, regardless of what commitments may have been made to the newspaper critics in Hollywood.

The problem was mishandled from the very beginning. No exhibitor was consulted by the Hollywood producers when the pressure was applied on them by the newspaper correspondents, and Ed Kuykendall did not help matters much when, in demanding for the trade paper critics the rights accorded to the newspaper critics, used an unfortunate example. He said that papers don't criticize Ford automobiles, or Campbell's soups. James Crow, of the Hollywood *Citizen-News*, retorted by stating that Ford automobiles and Campbell soups are guaranteed. "You can drive a Ford around the block before you buy it. You can take a bad tin of soup back to your grocer and he will give you your money back. Will Kuykendall make the same offer to the picture patrons to whom he sells 'Forever Yours'?"

Kuykendall just stepped right into it.

* * *

MANY EXHIBITORS ARE NOT accustomed to receiving sound advice from other than the exhibitor side as to what they should not do when dealing with salesmen, but Jack Levine, Director of Operations of the Copyright Protection Bureau, did give them such advice: speaking to the exhibitors (to all two of them) present at the MPTOA meeting in Los Angeles, Mr. Levine said partly the following:

"We are about to enter a new sales era which, on a five picture selling plan, may find that a man in the field becomes, not only a salesman, but almost a booker as well. Therefore, may I drop you a few 'Don'ts'? Don't take verbal agreements; if it isn't in the contract, it is off-color, and as is usual, in due time, leads to unnecessary and unwarranted irritating disputes...."

This is, indeed, sound advice. It is advice that HARRISON'S REPORTS has given to the exhibitors for years—long before the new selling plan was formulated. When the new plan goes into effect, and the salesmen will have a greater latitude than they have ever had in making deals, the exhibitors will do well to heed the advice more scrupulously. They should compel the salesmen in every instance to write their promises into the contract.

Mr. Levine tried to make the exhibitors understand that the Copyright Protection Bureau's job is, not to detect exhibitor violations, but to protect the exhibitors from malpractices.

Whatever the picture Mr. Levine tried to present as to the nature of the Copyright Protection Bureau, the Bureau still is a policeman, the job of which is to detect those who are using pictures without proper authorization, but just as no honest person fears a policeman so no straight-dealing exhibitor need fear the representatives of this Bureau. And the work they do is, indeed, protective, for an honest exhibitor cannot for long com-

pete with an exhibitor who uses film without paying for it.

Abuses did take place in the past—innocent exhibitors were made to pay heavily for the film they used without a contract. But still the blame rested, not on the Copyright Protection Bureau, but on publications, if an exhibitor still should take the word of the salesmen without making them enter the promises in the contract.

After what has been written in this and other publications, if an exhibitor still would take the oral promise of the salesman as to the use of a film not authorized in the contract, it is the fault of no one else but himself should he be apprehended and made to pay a \$250 fine for each violation.

PICTURES NOW IN PRODUCTION

Columbia

"WOMAN OF DESIRE," appraised in the May 24 issue under the title "Tonight Belongs To Us."

"THE MEDICO RIDES," with Charles Starrett. Western.

"BLONDE FROM SINGAPORE," with Florence Rice, Leif Erikson, Gordon Jones. Possibilities for a pretty good program picture.

Monogram

"THE DEADLY GAME," with Charles Farrell, June Lang, John Miljan. Program.

Paramount

"TIMBER WOLVES," with William Boyd. Western.

"GLAMOUR BOY," with Susanna Foster, Jackie Cooper, Walter Abel. Program.

RKO

"UNEXPECTED UNCLE," with Anne Shirley, James Craig, Charles Coburn, Russell Gleason, Astrid Allwyn. Pretty good program cast with similar box-office possibilities.

"WEEKEND FOR THREE," with Dennis O'Keefe, Jane Wyatt, Philip Reed, Edward Everett Horton. Good program.

Twentieth Century-Fox

"MAN AT LARGE," with Marjorie Weaver, Richard Derr. Program.

"WEEKEND IN HAVANA," with Alice Faye, John Payne, Cesar Romero, Carmen Miranda, Cobina Wright. Good cast with similar box-office possibilities.

United Artists

"SUNDOWN," a Walter Wanger production with Gene Tierney, Bruce Cabot, George Sanders, Joseph Calleia, Carl Esmond, Harry Carey. Pretty good cast with similar box-office possibilities.

Universal

"THIS GIRL IS MINE," with Franchot Tone, Walter Brennan, John Carroll, Carol Bruce. Good cast with similar box-office possibilities.

"ARIZONA CYCLONE," with Johnny Mack Brown. Western.

Warner-First National

"NEW ORLEANS BLUES," with Priscilla Lane, Richard Whorf, Betty Field, Lloyd Nolan, Jack Carson, Elia Kazan, Billy Halop. Good cast; with care this should make a good entertainment for the players are competent.

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AT THE RECENT CONVENTION of Allied Theatre Owners of New Jersey, Abram F. Myers, general counsel of Allied States Association, invited the leaders of every exhibitor organization not associated with Allied to attend the Allied convention in Philadelphia, in September, for the purpose of adopting means and ways whereby the interest of the independent theatre owners might be better protected.

Representatives of MPTOA, the organization that gets the most publicity in the trade papers, will not attend—that is sure. The reason for it is the fact that this organization is maintained by the producers as a sort of front, with the object of minimizing the influence and importance of the Allied organization. As to the others, territorial or state units, I doubt if more than one or two will attend, by reason of the fact that many of them are the "private property" of business managers. These fear lest a sentiment be created for an affiliation with Allied. This would not serve their interests well, for any money taken out of the treasury to be paid as membership quota to the parent Allied body would take just so much money away from the treasury, diminishing their own emoluments.

The Allied leaders had better stop hoping that they can get the other either exhibitor or so-called exhibitor organizations to cooperate with them in the defense of the independent exhibitors' interests. It can't work.

* * *

CONSIDERABLE PUBLICITY was given to Harry Brandt's advertisement in a recent issue of *The Hollywood Reporter*, by means of which Mr. Brandt castigated the producers for the poor quality of their product. Newspapers and magazines commented on it.

But if Mr. Brandt thinks that he has served the interests of the motion picture industry by that public castigation of the producers, he is mistaken. On the contrary, he has done much harm, for those who have read the comment must have felt doubly sure that there is no use going to pictures any longer—they are not worth seeing.

* * *

IN THE LAST THREE OR FOUR YEARS there have been many industries that were criticized publicly for either the methods they pursued, or the product they sold, but in most instances these industries undertook institutional advertising to gain the public's good will. The motion picture industry, too, carried on a similar campaign a few years ago, and the results were distinctly beneficial.

But the motion picture industry is unlike any

other industry—it must carry on a campaign to gain the public's good will constantly if it is to offset the daily criticisms, not only of the press, but also of different organizations. This has not been done, and is not being done. For this reason, business is going to get worse, even if the quality of pictures should improve considerably. The public has become conscious of the fact that the present pictures fail to entertain, and it will take decided improvement to change its mind, unless an intelligent good will campaign should be carried on at the same time.

Unfortunately there is not harmony in the industry. The producers are pulling apart when it comes to spending money to advertise the industry instead of their individual products. Under the circumstances, little immediate improvement in the box office receipts may be expected for some time.

* * *

AN OUT-OF-TOWN EXHIBITOR, who wishes that his name be suppressed, submits to this paper an idea that requires considerable thinking on the part of the exhibitors. It concerns prices that are charged young men when they pass the child age.

In most theatres children between five and twelve are charged ten cents for an admission. When a child reaches the age of adolescence he is charged the regular admission price. The jump, this exhibitor feels, is too great, and young men are discouraged from going to the picture theatres.

The average young man of that age, this exhibitor feels, likes to invite his best girl to the theatre and after the theatre to buy her an ice cream soda. Since most of these boys come from families that cannot afford luxuries, they are discouraged from going to pictures. Thus the picture theatres lose steady patrons. "I have personally observed over my experience of twenty-six years in the business," he writes, "young men come up to the box-office and be highly embarrassed when they found out that they had just enough money to buy a ticket to the show for himself and the girl-friend, and after buying the tickets maybe he didn't have enough to buy the girl a soda."

Since most of these young men are students either of high schools or of colleges, this paper need make no recommendations other than those it made a few months ago as a result of a letter received from Mr. Earl Brothers, of Boulder City, Nevada: students should be charged a reduced admission, and Congress should be prevailed upon to amend the tax law so that the tax charged for these tickets should be in proportion, not to the charge, but to the adult admission price.

(Continued on last page)

"Kiss the Boys Goodbye" with Mary Martin and Don Ameche

(Paramount, August 1; time, 84 min.)

Although many changes have been made in adapting this from the stage play, it is still good entertainment for the masses. The story is far-fetched but this can be overlooked since it has comedy, romance, and music. In addition the dialogue is brisk, and the performances are engaging. The picture has been produced on a lavish scale, with several "big" production numbers:—

Mary Martin, a show girl, believes that she would be excellent in the leading part of a new musical that was to be produced by Jerome Cowan but she finds it impossible to get an audition. Don Ameche, the director, tries to induce Cowan to engage for the part Barbara Allen, an old friend; but Cowan refuses, for he felt that she was unsuitable. He orders Ameche and his song-writing pal (Oscar Levant) to tour the South in an attempt to find a newcomer who could fit the part of the Southern belle-heroine of the play. Hearing of this, Miss Martin rushes back to her Southern home, where she lived with her aunt (Elizabeth Patterson) and uncle (Minor Watson). Her uncle contrives to get Ameche and Levant off the train and then takes them to his estate. They meet Miss Martin; she talks with a real Southern accent, and appears to be charming but naive. Then she sings for them. Ameche sees through the trick and is enraged; but Levant is so struck by her talent that he suggests that she leave with them for New York. Ameche, still thinking she was a stage-struck silly girl, urges her to go back home. He goes to the home of millionaire Raymond Walburn, backer of the show, where a large party was in progress; there he informs Cowan and Walburn that his quest had been in vain. But Levant, who had telephoned to Cowan and had told him that Ameche was too shy to speak of his discovery, arrives with Miss Martin; she wins over everyone by her charm. Later she displays her talents as a performer; Cowan is jubilant. Even Ameche begins to melt. He finally learns that she had fooled him all along. Instead of being angry, he is amazed and excited, for he felt that she had the makings of a great actress. He endorses her for the part; at the same time he confesses that he had fallen in love with her.

The plot was adapted from the play by Clare Booth; Harry Tugend and Dwight Taylor wrote the screen play. V. Schertzinger directed it, and Paul Jones produced it. In the cast are Virginia Dale, Connie Boswell, Rochester, and others.

"Sweetheart of the Campus" with Ruby Keeler, Ozzie Nelson, Harriet Hilliard and Gordon Oliver

(Columbia, June 26; time, 69 min.)

Just another one of those program musicals with an appeal strictly to those who enjoy listening to popular tunes and watching routine tap dancing. Not only is the story ridiculous, but it is developed in so routine a fashion that one knows in advance how it will all end. One thus loses interest in the proceedings. Discriminating audiences will be considerably bored by it. The romance is mildly pleasant:—

On the night that Ozzie Nelson, his orchestra, and specialty dancer (Ruby Keeler) were to open at a night club located near a certain college, they receive a visit from Kathleen Howard, daughter of the founder of the college, one of the professors, and Harriet Hilliard, daughter of the school president; these persons inform them they were violating a city ordinance by opening a club too near the college. An argument follows, and Nelson, Miss Keeler, and the men of the band land in jail. Miss Hilliard, knowing that the school property would revert to Miss Howard if three hundred students failed to register, asks Nelson for help. First she bails them all out; then she suggests that, if they would enroll in the college as students, a fact which would be advertised, they would have no trouble in enrolling many others. The plan works, and students begin flocking to register. Miss Hilliard suggests that they reopen the school gymnasium as a night club where the students could go to relax. When Miss Keeler learns that Nelson had fallen in love with Miss Hilliard, she is annoyed, and leaves for a job in New York. In the meantime, many students fail in their examination, and things look black; but Miss Keeler returns in time with enough new students to make up the required three hundred mark. She learns that she really loved Gordon Oliver, their publicity agent.

Robert D. Andrews wrote the story, and he and Edmund Hartmann, the screen play; Edward Dmytryk directed it, and Jack Fier produced it. In the cast are Don Beddoe, The Four Spirits of Rhythm, Charles Judels, and others.

"Blossoms in the Dust" with Greer Garson and Walter Pidgeon

(MGM, August 15; time, 98 min.)

This is a strong human-interest drama; it should direct a powerful appeal particularly to women. The production, enhanced by technicolor photography, is good, and the performances are excellent. Yet for all its merits and its inspiring message, it may have to be "sold" to draw the crowds to the box-office. One reason for this is that on occasion it is too sentimental, and it lacks strong comedy relief. But it is the type of picture that high-class audiences should enjoy. The characters of Edna and Sam Gladney are those of actual persons; the picture is dedicated to Mrs. Gladney, who devoted herself to the establishment and operation of the Texas Children's Home and Aid Society:—

Miss Garson and Marsha Hunt, daughter and adopted daughter respectively of Fay Holden and of Samuel S. Hinds, are extremely happy; both are engaged to fine men. But a chance meeting between Miss Garson and Pidgeon alters her plans; she gives up her fiancé and becomes engaged to Pidgeon, who had established a business in Texas. Miss Garson and Miss Hunt plan a double wedding. But when Miss Hunt's fiancé's parents learn from her birth certificate that she had been an illegitimate child, they object to the marriage; in despair, Miss Hunt kills herself. After her marriage to Pidgeon, Miss Garson leaves with him for Texas. They are overjoyed when their son is born; Miss Garson is told that she could have no more children. The tragic death of their child a few years later almost ruins the marriage; but Miss Garson gets hold of herself. She devotes her time to establishing a foundling home. Pidgeon meets with reverses and later dies. But Miss Garson goes on with her work, despite the hardships. She is successful in bringing about legislation to remove from birth certificates the word "illegitimate." Although she had grown fond of one of her charges, she does not hesitate to place him with a good couple who could give him the benefits of their wealth.

Ralph Wheelwright wrote the story, and Anita Loos, the screen play; Mervyn LeRoy directed it, and Irving Asher produced it. In the cast are Felix Bressart, William Henry, John Eldredge, and others.

"They Met In Bombay" with Clark Gable and Rosalind Russell

(MGM, June 27; time, 91 min.)

The drawing power of Clark Gable and Rosalind Russell, and the customary lavish production given MGM "A" pictures, should insure very good box-office returns. But the story is silly, unbelievable, and in some respects even objectionable for it tends to glorify a crook. The first half of the picture, which shows the methods employed by both hero and heroine in stealing a valuable necklace, is amusing to a fair degree; but the second half is hard to take. Only the ardent action fans, who pay little attention to story plausibility, will be engrossed—intelligent audiences will find the action ridiculous:—

Gable and Miss Russell, both crooks but unknown to each other, arrive in Bombay for the same purpose—to steal from a duchess (Jessie Ralph) a valuable necklace. He poses as a detective for an insurance firm, and she as a member of royalty. Miss Russell becomes acquainted with Miss Ralph and, by getting Miss Ralph intoxicated, manages to steal the necklace. But Gable, who had found out about Miss Russell, was prepared. First he replaces the original necklace with an imitation he had brought with him; then, still posing as a detective, he confronts Miss Russell and compels her to turn the original over to him. Furious when she learns he had tricked her, she insists on travelling with him so as to share in the loot. They manage to evade the police, who had learned of the imitation, and finally, after many exciting experiences, hide out. Running short of funds, Gable conceives the idea of posing as a British Captain; the plan works and he collects funds by posing as a representative of the British government. But before he could get rid of his uniform, he is ordered to Army headquarters and put in charge of a detachment sent to evacuate civilians. He shows bravery by risking his own life to outwit the Japanese and thus get the civilians out of danger. For this he receives the Victoria Cross. By this time both he and Miss Russell had become regenerated. When the police inspector catches up with them, Gable returns the necklace, willingly goes to prison, and promises to join the Army on his release.

Johns Kafka wrote the story, and Edwin J. Mayer, Anita Loos, and Leon Gordon the screen play; Clarence Brown directed it, and Hunt Stromberg produced it. In the cast are Peter Lorre, Reginald Owen, Edward Ciannelli, and Luis Alberni.

**"The Parson of Panamint" with
Charles Ruggles, Ellen Drew
and Phil Terry**

(Paramount, June 27; time, 83 min.)

A pretty good Western; it has more human interest than one finds in the average picture of this type. And the customary fast action, which the fans enjoy, is there, too, in the form of fights and fast riding. In addition, it has comedy and some music. The story, told in flashback, is not novel; yet it has been handled well and for the most part holds one's interest fairly well:—

Charlie Ruggles, an aged desert guide, tells his story to a young prospector. Forty years before, when he had struck gold, he had taken in as partners a few friends. Under Ruggles' guidance as Mayor, the town had prospered; he was respected and loved by all. The snobbish rich folk, wanting for their church a preacher who would cater to them, suggest that Ruggles find one. Joseph Schildkraut, owner of the town's largest and only honest gambling establishment, suggests that Ruggles pick a man who could handle the tougher element effectively. Ruggles finds his man in the person of Phil Terry, who displayed courage in a gun fight. The snobs show resentment when Terry takes into his home Clem Bevans, the town drunkard, in order to guide him. Furthermore, he invites everybody to his Sunday sermons, much to the disgust of the snobs. In a drunken brawl, Paul Hurst accidentally shoots Ellen Drew, Schildkraut's sweetheart and chief entertainer; Schildkraut swears to kill him. Terry wins Schildkraut's thanks by taking the wounded Miss Drew into his home; but the snobs are angry. Miss Drew recovers; her respect for Terry turns to love. Terry brings about a truce between Schildkraut and Hurst. Schildkraut is killed by a jealous rival; when the snobs refuse to permit Terry to hold services in the church, Terry, with the aid of Ruggles, breaks through the door and holds the services. He is ousted from the church, but is not upset, for he is able to turn the gambling casino into a church. When Terry begins to show an interest in the poor working conditions of the miners, the snobs decide it was time to get rid of him. They see their chance when Terry accidentally kills a man; they egg the mob on to lynch him. Ruggles arrives just in time to tell the mob that the mine had caved in as Terry had predicted it would. They release Terry and leave in silence, realizing that the town was ruined.

The Harold Shumate and Adrian Scott screen play is based on the Peter B. Kyne story; William McGann directed it, and Harry Sherman produced it. In the cast are Porter Hall, Henry Kolker, Janet Beecher, Douglas Fowley, and others.

**"San Antonio Rose" with Jane Frazee,
Robert Paige and Eve Arden**

(Universal, June 20; time, 63 min.)

The only possible audience this picture might attract is the type that goes in for popular music, and for the singing of "The Merry Macs." Aside from the music, of which there is an over-abundance, there is little else to recommend, for the story, or what there is of it, is silly, the action is slow-moving, and the comedy is not amusing enough to cause more than a slight grin. Even the romance is routine:—

Two racketeers (Lon Chaney, Jr. and Shemp Howard) call on Richard Lane, night-club owner, and threaten to expose his past unless he would give them a share of his profits. He informs them that he was losing money; also, that if they could put his night-club rival out of business, he would make them his partners. Chaney does not find it difficult to persuade the rival night club owner, by means of a beating up, that he should leave. He closes the club, not knowing that he had locked up two stranded show girls (Jane Frazee and Eve Arden), who had been looking for a job at the club. The girls are soon joined by Robert Paige and his orchestra and entertainers who had been engaged to play at the club. Miss Frazee thinks of a plan: why not reopen the club and run it on a cooperative basis? They manage to get everything ready and open the club; it is an immediate success. But Lane and his henchmen don't like the idea, and try to force them out. Miss Arden stands up to them, and eventually forces them out of the premises. The racketeers give up in disgust. And the young performers carry on with success. Paige and Miss Frazee fall in love and plan to marry.

Jack Lait, Jr. wrote the story, and Hugh Wedlock, Jr., Howard Snyder, and Paul G. Smith, the screen play; Charles Lamont directed it, and Ken Goldsmith produced it. In the cast are Mary Lou Cook, Luis Alberni, and others.

**"The Shepherd of the Hills" with
Harry Carey, John Wayne and Betty Field**

(Paramount, July 18; time, 98 min.)

This is the third time this story has been filmed, but this version is by far the best. From an artistic standpoint it is outstanding—the acting, direction, and production, including the technicolor photography, are excellent; and the settings and performances are realistic. Whether it will draw large crowds to the box-office is problematical, for the story is not a cheerful one. But theatres that cater to adult audiences who want something a little different should do well with it, for, despite the simplicity of the plot and of the Ozark Hill characters, the story is developed in an interesting way and holds one's attention. It should do better in proportion, in small towns:—

The Ozark mountain folk are frightened of Beulah Bondi and of her kin, believing that all the evils that befell them were brought about by them. Although Betty Field loved John Wayne, Miss Bondi's nephew, she would not agree to marry him unless he forgot the oath he had made to kill his father, whom he had never seen, for having deserted his mother, who had died of a broken heart. One day, a stranger (Harry Carey) arrives; he wins Miss Field's devotion by saving her father's life. She is shocked when he tells her he intended buying "Moanin' Meadow" for that was where Wayne's mother was buried, and no one would go near it. Miss Bondi sells it to him so as to get the money to help Wayne start out on his search for his father. But Wayne does not want Carey on the property; Miss Field makes him change his mind. Carey pays for an eye operation for Marjorie Main, who had been blind since birth. On the day that the bandages are removed from her eyes, she immediately sees the resemblance between Carey and Wayne and says so; Carey is then compelled to admit that he was Wayne's father. Miss Bondi, in an effort to take from her half-witted son (Marc Lawrence), who had grown fond of Carey, his rifle to give to Wayne, kills her son. She later sets fire to her cabin, burning herself alive with her son. Wayne sets out to kill Carey, but Carey shoots him instead. He recovers, and hears that the reason Carey had not returned was because he had been in prison for having killed a man, and that he had shot Wayne so as to save him from a similar fate. A reconciliation follows, and Wayne and Miss Field are united.

Grover Jones and Stuart Anthony wrote the screen play from the Harold Bell Wright story; Henry Hathaway directed it, and Jack Moss produced it. In the cast are James Barton, Ward Bond, John Qualen, and Fuzzy Knight.

**"Mail Train" with Gordon Harker
and Alastair Sim**

(20th Century-Fox, Apr. 25; time, 87 min.)

This English-produced melodrama is only fair entertainment. The main fault is that too much time is wasted on conversation, with the result that the action slows up. Towards the end, when the police inspector sets a trap for the spies, the action becomes more exciting, and it ends in a somewhat thrilling way. There is some comedy, which is provoked by Alastair Sim, as the scatter-brained police sergeant, who is more of a nuisance than a help to the inspector. There is no romance:—

Gordon Harker, Scotland Yard Inspector, and his assistant (Sim) are ordered by their chief to join the Army in order to track down petty thievery that was going on in the camps. Harker is annoyed at the assignment, for he had looked forward to handling an investigation on fifth column activities. Accidentally, they come upon a clue as to the spy activities and decide to follow it up, without obtaining permission from their chief. Their search takes them to the home of a prominent dentist; during his absence they search his apartment and find records of agents who had received money for information. While they are there, the dentist returns and in a short time is murdered mysteriously. The victim's wife (Phyllis Calvert) returns; Sim questions her, but he talks too much. She fools him and manages to slip out, taking with her the list of the agents' names. Harker berates Sim for his stupidity, but continues on the case. This time their investigation leads them to a country school supervised by Raymond Huntley, whom Harker suspected. With the help of railroad officials, Harker takes a job as sorter on the mail train, so as to trace a letter posted by Huntley. His scheme works; he not only finds the letter but also the two agents who worked on the mail train. Their custom was to take the letter posted daily by Huntley and, with a wireless hidden in a room, transmit the message to the enemy. They are arrested.

Frank Launder wrote the story, and J. O. C. Orton and Val Guest, the screen play. Walter Forde directed it, and Edward Black produced it. In the cast are Edward Chapman, Charles Oliver, and others.

"FOR MANY WEEKS," says an Allied release dated June 23, sent from the Washington office, "Allied has been trying to tell all and sundry that competition has caught up with the movies; that the movies are losing ground in the struggle for the public's favor.

"As a case in point we call attention to the enclosed clipping from Medford, Wisconsin, *Star-News*, which shows what that town and the surrounding country have to offer in the way of diversion and entertainment.

"1 Movie theatre in Medford

"1 Movie theatre in the nearby town of Phillips

"1 Travelling carnival

"1 Roller skating rink

"17 Taverns and resorts, offering—1 Fish fry; 2 Chicken fries; 1 Free birthday dance; 1 Free Married Folks Dance; 4 Free wedding dances; 8 Name bands including Orrin Tucker with Bonnie Baker; 5 Free 'talkie movies' shows.

To show how the distributors meet such competition, there was attached to the release a copy of a letter that has been sent by Twentieth Century-Fox to exhibitors offering them the reissues "One in a Million," with Sonja Heine, and "On the Avenue," with Alice Faye, on the ground that there is going to be a shortage of pictures this year and the exhibitors would do well to book these reissues.

Commenting on this offer, the bulletin says: "These pictures may have had merit when first released, but we do not believe that the movies will weather this storm by administering to the public large doses of re-issues featuring the Ritz Brothers."

Under the heading, "Cutting Their Own Throats," the release says:

"The most serious part of the competition in Medford consists of the many free 'talkie movies.'

"We hope this page will be studied by those general sales managers who have given the run-around to Allied committees appointed to protest against the releasing of films for non-theatricals.

"Of course, all will deny that they license films for non-theatricals but the fact is they permit their copyrighted films to be reduced to 16 m.m. and then to pass out of their control so that they can be used in giving free talkie movies in competition with established theatres.

"The day of reckoning will come when the distributors try to extract increased rentals from the exhibitors which they, because of this unfair free talkie movie competition and the dearth of strong pictures, can not pay."

Under the heading, "Long View," the release says:

"The distributors appear to think it is good business to carry over all strong pictures until the next season rather than to release any of them while business is so bad.

"This means surrendering the field for the time being to rival forms of entertainment with the accompanying risk that the public may get entirely out of the movie-going habit.

"Allied has embarked on a campaign to re-enlist the interest of the public in the movies. That campaign is as far-reaching as a group of independent theatres can put forth with the means at their command.

"The theatres have little or no fat to fry out; if sacrifices must be made to save the industry, they must be mainly by those branches of the industry that have profited most in the past.

"Certainly it is not asking too much to expect the major producer-distributors to release a few big pictures during the summer season so that the public will not entirely lose interest. Moreover, such action on the part of the producer-distributors would greatly aid the efforts which the independent exhibitors are making to keep alive the public's interest in the movies."

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AN OLD LANDMARK HALF GONE: Herman A. Blum, of Baltimore, for years treasurer of Allied States Association, has sold his theatre and retired from activities in exhibitor affairs.

To honor him for his past services to the organization, the Allied Board of Directors has made him an honorary National Councillor. He has been honored also by the Maryland Allied unit, which has made him a life member of the organization, by having given him a testimonial dinner on the evening of June 30.

HARRISON'S REPORTS wishes Mr. Blum a long and happy life.

PICTURES NOW IN PRODUCTION

Columbia

"YOU BELONG TO ME," with Barbara Stanwyck, Henry Fonda, and Edgar Buchanan. The players mentioned are good and the picture should likewise be good.

Metro-Goldwyn-Mayer

"AN UNTITLED PICTURE," with Greta Garbo, Melvyn Douglas, Ruth Gordon, Roland Young. Very good cast with similar box-office possibilities.

"WHISTLING IN THE DARK," with Red Skelton, Ann Rutherford, Conrad Veidt, Virginia Grey. Good program possibilities.

"MARRIED BACHELOR," with Ruth Hussey, Robert Young, Lee Bowman, Sheldon Leonard. Good players with similar box-office possibilities.

Monogram

"BOWERY BLITZKRIEG," with Warren Hull, Charlotte Henry, East Side Kids. Fair program.

Paramount

"FLYING BLIND," with Richard Arlen, Jean Parker, Marie Wilson. Pretty good program.

Republic

"TEN NIGHTS IN A BAR-ROOM," with Frank Albertson, Linda Hayes, Skeets Gallagher, Robert Armstrong. Pretty good cast with similar box-office possibilities.

Universal

"THE AMERICANOS," with Dick Foran, Leo Carrillo, Andy Devine. Pretty good program possibilities.

"BOMBAY CLIPPER," with William Gargan, Irene Hervey, Charles Lang. Fairly good program.

Warner-First National

"ONE FOOT IN HEAVEN," with Fredric March, Martha Scott, Elisabeth Fraser, Carlotta Jelm. The two leading players are very good. With care, this should turn out very good entertainment.

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